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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

HENRIK IBSEN, THE INDIVIDUALIST, AND HIS
DRAMAS OF REVOLT

Submitted by

Gladys Irene Brown
"

(B.S. in Education, Ohio Northern, 1922)

In partial fulfillment of requirements
for the degree of Master of Arts

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3. In the third part, we consider the case where $f(x)$ is a discontinuous function. We show that in this case, the function $f(x)$ is not identically zero. This result is obtained by using the properties of the integral and the discontinuity of $f(x)$.

4. In the fourth part, we consider the case where $f(x)$ is a function of bounded variation. We show that in this case, the function $f(x)$ is not identically zero. This result is obtained by using the properties of the integral and the bounded variation of $f(x)$.

5. In the fifth part, we consider the case where $f(x)$ is a function of bounded variation and $f(0) \neq 0$. We show that in this case, the function $f(x)$ is not identically zero. This result is obtained by using the properties of the integral and the bounded variation of $f(x)$.

6. In the sixth part, we consider the case where $f(x)$ is a function of bounded variation and $f(0) = 0$. We show that in this case, the function $f(x)$ is not identically zero. This result is obtained by using the properties of the integral and the bounded variation of $f(x)$.

7. In the seventh part, we consider the case where $f(x)$ is a function of bounded variation and $f(0) = 0$. We show that in this case, the function $f(x)$ is not identically zero. This result is obtained by using the properties of the integral and the bounded variation of $f(x)$.

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CHAPTER I

INTRODUCTION

A. The Problem.

The purpose of this thesis is to present a critical study of Henrik Ibsen the individualist and his dramas of revolt. By individualism we mean the policy having primary regard for the independence of personal initiative, action and interests. We shall try to set forth the independent or individual thinking of Ibsen himself. His development of the world-old question of the relationship of the individual life to society will be scrutinized. His plays depicting the struggle of each individual to emancipate himself from the fetters of a provincial society will receive due attention.

Although we are not interested primarily in Ibsen as a technician we think it is not extraneous to give a brief resumé of the early Norwegian theater and the Scribe influence in order to appreciate Ibsen as a master of individual initiative, as an overturner of the tables of social values.

Our survey of his early life and of his dramas is merely to show that against the hypocrisy of society his pen is a bodkin of relentless speed. There is a challenge for truthfulness in the blade-like individuality of the Norwegian seer. He represents a sufficient minority of one. According to him, society cramps the freedom of the individual.

His social dramas will receive due consideration. Perhaps the caption "social" should be explained. "Social" should

not be reduced to too narrow a connotation lest an interest in socialism should be mistaken for an interest in society. For our purpose, we are using Clayton Hamilton's simple definition. "Any drama which depicts a conflict between individual character and social environment may appropriately be described as a "social drama", whether it casts its emphasis on the side of society¹ or on the side of the individual".

Throughout our study Ibsen's idea that society should be founded not upon the unit of the State but upon the unit of the Individual will be emphasized. Ibsen's letter to his friend, Georg Brandes, in which he states that there is no way in which you can benefit society more than by coining the material you have in yourself reveals his intensely, impertinently, individualistic tendencies.² An endeavor will be made to show Ibsen's presentation of the truth as he saw it, regardless of all hazards.

B. Work that has been done on the problem by others.

Perhaps the most trenchant criticisms of Ibsen in his individualistic phase are the following: James Huneker, who in his inimitable books "Iconoclasts" and "Egoists" shows a rare courage in voicing his sentiments regarding the sphinx-like Norwegian; Doctor Georg Brandes, the scholarly Danish critic who gives in the brief compass of his essays on Ibsen the pith of the latter's individualistic tendencies; Richard Ellis Roberts who shows in his "Critical Study of Ibsen" the evolutionary process of the dramatist's mind and art; and Hermann Weigand's "The Modern Ibsen", whose interpretation has been hailed by Willian Lyon

1. Introduction to Pinero's Social Plays, p. 6

2. Letter to Brandes, 1871.

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Phelps as one of the best books ever written on Ibsen's plays. Weigand's work has been invaluable in our study of the social dramas. Our obligation to these critics and to others mentioned in the bibliography is constant.

CHAPTER II

THE NEW SPIRIT AGAINST OLD BACKGROUNDS

A. Dominancy of Eugène Scribe over the theater of Europe.

One of the outstanding characteristics of modern dramatic history in the seventeenth and eighteenth centuries is the sovereignty held by France over the theater of Europe. In the nineteenth century France still held her power through the office of the "well-made" play created by Eugène Scribe (1791-1861). Thomas H. Dickinson in his very recent book, calls Scribe "the first journalist among modern playwrights"¹. Scribe discarded the rural scenes of the eighteenth century and introduced the street scenes, the stores, the narrow bourgeoisie of the new democracy. He produced a dramatic vehicle that had no mark of controversion. He felt that his province was neither to teach nor to reform but rather to entertain. The weaknesses of the average man were considered by Scribe. Above all, he realized that the very foundation of bourgeois society is assurance of safety. Secureness, therefore, was the essential motif of his thoughtful dramas, secureness for the wife in the home; safety for the citizen in his social and civic relationships.

Scribe wove the pattern by which plays were written during three generations. His logical pattern relied upon action rather than words. In character-portrayal Scribe was somewhat naturalistic in that he desired to depict real persons instead

1. An Outline of Contemporary Drama, p. 27.

of stereotyped figures. But in his naturalistic studies he was a disciple of Dickens rather than of Becque, for he treated his personages as symbolic by a distinguishing feature of mind or manner or appearance. But Scribe's real forte lay in being amusing. Because he always treated his theme as "make-believe" he felt privileged to handle his characters sportively, even incongruously in order to captivate his audience. As a playwright he showed neither ideas nor convictions. It is obvious, therefore, why a situation arose in which the genuine artists of the theater were strongly opposed to the artificialities of Scribe and his followers. The stage in its disregard of social conscience was adjudged a barrier rather than an aid to society. Thus the play of ideas was born.

Just as he had seized the French stage, Scribe captured the European stage, especially in Scandinavia. Dickinson holds that his influence there was of most consequence. Of the one hundred and seventy-five dramas published in the repertory of the Royal Theater of Copenhagen one third were of Scribe's authorship. Almost two thirds were written in the Scribe style. The Director of this theater, J. L. Heiberg, worked with prodigious energy translating and adapting Scribe's plays. The influence of Scribe on the dramas of Henrik Ibsen will be noted.

B. Sterility of Norwegian Drama.

Let us review briefly the state of the Norwegian theater immediately preceding the entrance of Ibsen. Again we refer to our authority Thomas H. Dickinson who says that Mother Hubbard's cupboard was not more bare than was the stage of

The first part of the report deals with the general situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the prospects for the future.

The second part of the report deals with the financial statement of the year. It shows the income and expenditure of the organization and the balance sheet at the end of the year. The financial statement is followed by a statement of the assets and liabilities of the organization.

The third part of the report deals with the administrative matters of the organization. It includes a statement of the members of the organization and a list of the officers and staff. The report also includes a statement of the committees and sub-committees of the organization.

Norway in 1850.¹ The only dramas written in Norwegian for fifty years had been the lyrical plays of Wergeland and the religious plays of Andreas Munch. Dickinson cites the pertinent reasons for this barrenness. The Danish stage exercised jurisdiction over Scandinavian drama. At Copenhagen was the outstanding Royal Theater, presided over by J. L. Heiberg of the Scribe school. The only prominent playwrights of Scandinavian tradition were Danes. The classics of this tradition were Holberg and Oehlenschläger. It was considered perfidious to these dramatists for any one to bring forth a plea for a Norwegian theater. It was treacherous also to the ruling few that secured all their ideas from Denmark. So dependent was Norway upon Denmark that until the twentieth century Norwegian books, including the Ibsen plays, were published in Copenhagen.

C. The Norwegian theater born with the plays of Ibsen and Björnson.

In 1849 Ole Bull, the musical virtuoso returned to Norway from a visit to America resolved to set in motion plans for a Norwegian theater. To prove his seriousness in the matter Ole Bull secured money for the newly founded National Theater at Bergen 1851. From Bergen the project was to be developed in Christiania. It was a happy coincidence that the two young men upon whom Ole Bull first called for assistance in the venture were Henrik Ibsen and Björnstjerne Björnson. No two literary

1. An Outline of Contemporary Drama, p. 63.

geniuses could have been more diametrically different in ideas and in temperament. Dickinson observes that Björnson was to kindle that fire of exalted nationalism at which the eminent violinist aimed. On the other hand, Ibsen was to transcend the confines of nationalism in producing an international drama of ideas.

1. Ibsen, the growing craftsman.

It is no longer essential to dwell at length on the fact that Ibsen was a technician of the highest quality. Undoubtedly he learned some lessons from Scribe "but he applied and transformed the pièce bien faite in his own fashion, so that externally at all events, an Ibsen play seems to differ toto caelo¹ from the ordinary pieces produced on the stage". In Ibsen's day, critics declared his work a sort of eccentric improvisation. His great announcer, William Archer, says that there is no doubt that Ibsen's seeming simplicity is only the mask of a complexity beyond precedent. Furthermore, Archer states that his dialogue is a marvellously adjusted mosaic, in which every² tiniest tessera has its definite and carefully studied function. But Ibsen's art of adaptation is not so much an invention as an evolutionary development. As play followed play his technical skill grew. He freed himself from convention and precedent.

a. Freedom from mechanical devices.

As we pause for a brief resumé of Ibsen's technique we notice a dearth of mechanical devices. There are no long solil-

1. W. L. Courtney, Living Age, 278 (1913), p. 272.

oquies, no "asides", no additional comments intended to furnish knowledge to the audience, nor long "narrative" sections to impede the flow of the action. The dramatist does not impose his own personality upon the characters he has created. His characters are real flesh and blood men and women. There is a sense of actuality in their vivid speeches, but there is no superfluous conversation. Ideas and feelings are represented through character and actions. The movement in his plays is not external and material but psychological and spiritual.

b. Ibsen's introduction of the leit motif.

Many phrases, expressive of, or associated with a certain idea, person, or situation occur again and again in his dramas. These expressions usually contain the pith of personal philosophies. In "Brand" there is the ever-recurring phrase, "All or nothing"; in "Peer Gynt" the injunction, "be true to thyself", opposed to the counsel, "be sufficient unto thyself" and "go round about"; in "Emperor and Galilean" we read about the "third empire"; in "The League of Youth" is much talk about the "local situation"; in "Pillars of Society" there is "the banner of the idea"; in "A Doll's House" it is "the miracle"; in "Ghosts" there is the repeated expression about the "joy of living"; in "An Enemy of the People" we read about "the compact majority"; in "The Wild Duck" it is the "ideal demand" and the "life giving lie"; in "The Lady From the Sea" there are the expressions about the "freedom of the will" and "one's own responsibility"; in "Little Eyolf" the catch-words are "the law of

change" and "human responsibility"; in "Hedda Gabler" occurs again and again the phrase "vine-leaves in the hair"; in "The Master Builder", it is "homes that bear a steeple". There are other phrases that might be cited. Thus we see Ibsen's use of symbols to express his ideas.

c. Code of tragedy Hellenic in spirit.

It is to Greek tragedy that we must refer in order to find Ibsen's genuine parallel. He is Hellenic in his selection of subjects and his relentless manner of dealing with them. When he writes openly of unpleasant facts he desires neither to horrify nor to coerce his audience; he wants to remove old boundary posts. Ibsen's sincere use of the Greek illusion is significant. Thus the audience is made an integral part of the stage play. Richard Ellis Roberts maintains that "a good play is not an external spectacle, it is a possible experience of every member of the audience. The characters of a play are ourselves, and the illusion of the stage is the illusion not of a window but of a mirror".¹

d. Utilization of retrospective analysis.

Ibsen, of course, reaches that result mainly through his consummate technical skill. In our perusal of his social dramas we note Ibsen's penchant for the retrospective method of analysis. The plot usually begins on the brink of the catastrophe. With superb adroitness Ibsen makes his characters

1. Henrik Ibsen: A Critical Study, p. 180.

1. The first part of the paper discusses the importance of understanding the underlying mechanisms of the observed phenomena. This section provides a comprehensive overview of the current state of research in this field, highlighting key findings and identifying areas that require further investigation.

2. The second part of the paper focuses on the development of a theoretical framework that can explain the observed patterns. This involves a detailed analysis of the relationships between the variables under study, supported by empirical data and logical reasoning. The framework proposed here aims to provide a more unified and coherent understanding of the complex interactions involved.

3. The third part of the paper presents the results of a series of experiments designed to test the predictions of the proposed framework. These experiments involve the manipulation of key variables and the measurement of their effects on the outcome of interest. The results show a strong correlation between the theoretical predictions and the observed data, providing strong support for the proposed model.

4. The final part of the paper discusses the implications of the findings for future research and practical applications. It highlights the potential of the proposed framework to inform the design of interventions and policies aimed at addressing the issues under study. The paper concludes by emphasizing the need for continued research to refine and expand the current understanding of the phenomena.

reveal their past actions through their vivid dialogues. After "A Doll's House" this retrospective method is used almost continuously. The only dramatist since Ibsen who has approximated him in the employment of this dramatic device is Bernard Shaw. In "Mrs. Warren's Profession" we find his most specific example of it. But Shaw's method lacks naturalness and spontaneity. It is obvious that Mrs. Warren's scene with her daughter has been arranged to give her the chance to elucidate upon herself and her past life, and collaterally to give Shaw an opportunity for voicing his own views on Mrs. Warren's life. In fine, the discourser supersedes the dramatist. Ibsen, on the other hand, has his characters expound their past lives in a logical series of animated conversations so that when the dénouement is reached we have become very familiar with the flesh and blood individuals who bring it about.

The retrospective method of Ibsen is, therefore, but the fifth and culminating act of the tragedy. All the events have been brought to a point of concentration. Suspense is over regarding impending events. There is nothing left but contemplation, the consideration of the motives which have incited the action, and the employment of synthetical perception to the interlocked threads of events. As Dickinson points out, this method has its advantages and disadvantages. The drama presents the course of action as it was lived in the souls of the responsible individual. The whole movement holds a lucidity of line that is quite separate from action. On the other hand, this method of narration obtrudes on the action a sense of the inev-



itable. It stresses the view of fate, outer and inner, as distinguished from the view of will. It lacks the hazard, the ascent and descent, the feeling of life and experience. The action is descending. The dénouement is suggested in the very beginning. It is indeed a fact that every occurrence has its results; that the end is implied at the start. It is true, however, that insecurity is the very quintessence of drama; that the drama of life is lived from second to second, and not in cumulative heaps. For the confused threads of experience Ibsen has no concern. Taking will as the essential feature of drama, he does not so much use will as the source of the action, as employ the action as a means for examining the quality of the will.

2. Ibsen the incarnation of the new spirit.

Huneker calls Ibsen the arch-anarchist of his age. He explains further, that Ibsen's anarchy consists in a steadfast adherence to individualistic tenets; in him there is the abhorrence of mob-rule; for him the minority is the true rational unit and with him there is a certain aloofness from the majority. Says Huneker, "Individualism is a leading motive from the first¹ to the last play". Let us observe the essential factors which entitle Ibsen to be called a master of individual initiative.

His caustic plays scourge the hypocrisies of life. From

1. Huneker, "Egoists", p. 322.

a study of the man and his plays we realize his hatred of shams--religious, political, and social. He would have the individual free from the canting pretence of society. The human personality cannot be free unless it is anchored in truthfulness. According to Ibsen, conventional morality is a very unreliable guide for measuring truth. In "Ghosts" he brings forth this idea with fearless energy. "The most dangerous foe to truth and freedom in our midst is the "compact majority".¹ This is Ibsen's opinion voiced by the scientific altruist, Doctor Stockmann.

Ibsen is truthful himself in his own character portraits. In his own extraordinary way the souls of his personalities are turned inside out. "Is it any wonder", asks Huneker, "that public and critic alike warred against this showman of souls, this new psychologist of the unflattering, this past master of disillusionment?"² For ages poets and dramatists had been humoring and soothing mankind. When Aristophanes tortured his victims he sang a jolly tune. The immortal Shakespeare depicted saint and sinner to the accompaniment of ethereal music. But Ibsen does not amuse or please his audience. To portray truthfully the human soul as he observes it is his watchword. The ignoble aspects, as well as the illustrious phases of life, come under his merciless scalpel. He paints the tragedy of life with no touch of mawkish sentimentality. His dramas usually end unpropitiously. When one of his characters speaks about the

1. An Enemy of the People, Act IV

2. Egoists, p. 323.

"joy of life" it is the sadness of life that is called forth. When an individual shuns his rightful responsibilities, when he nourishes the conventional lie, then Ibsen paints the picture with all its sordidness. The truthful depiction is not always pleasing, but Ibsen presents it at all hazards. For in the drama of real life the play often ends unhappily.

"Ibsen knows that a bell can not be mended and in placing his surgeon-like finger on the sorest spot of our social life, he sounds the bell and when it rings cracked he coldly
¹
 announces the fact".

1. Huneker, Egoists, p. 332.

CHAPTER III

IBSEN'S SURROUNDINGS AND EARLY DEVELOPMENT

A. Lineage.

We cannot wisely separate the man from his work. To reach the roots of Ibsen's nature we must glance at the chief facts of his life. He was born March 20, 1828, --in the same year with Tolstoy, --at Skien, a small town on the southern coast of Norway.

His ancestry reflects light upon his character; it partly explains his aloofness and cosmopolitanism; it reveals how he was able to exile himself for more than a score of years from his native land. Scotch, Danish, and German blood coursed through his veins. Henrik Jaeger observes that not a single drop of Norse blood played a direct part in the formation of the great dramatist's temperament.¹ William Archer states, however, that it is doubtful whether this statement can be substantiated.² Nevertheless, we can glean from Ibsen's own words that he was placed beyond the confines of the genuinely Norwegian temperament. He makes this statement: "I believe that national consciousness is on the point of dying out, and that it will be replaced by racial consciousness; I myself, at least, have passed through this evolution. I began by feeling myself a Norwegian; I developed into a Scandivanian, and now I have arrived at Teutonism".³ Boyesen attributes Ibsen's uncompromising

1. Henrik Ibsen: A Critical Biography, p. 149

2. William Archer, Introduction to "Lady Inger of Ostraat", p.3.

3. Heller, Henrik Ibsen: Plays and Problems, p. 9.



idealism and his high moral standards to his Scotch lineage; his relentless individualism, his zest for truth and inner freedom, his introspection and his abstract logic to his German heritage.

B. Early environment an incitement towards iconoclastic views.

But environment played a still busier part. Skien with its three thousand inhabitants, was then as now important only as a shipping post for lumber. Otto Heller characterizes the provincial village as "a solemn somnolent, and multifariously uninteresting country town; a typical home of all the mournful virtues of Philistia, and correspondingly replete with the mean-
nesses and pretensions that are anatomized later on by the un-
sparing blade of Ibsen's satire".¹ "Stockmann's Gaard", the house where he lived in early childhood, was only a biscuit's toss away from the jail, the public pillory, the mad-house, the Latin high school and the church. The grimness of the jail, the gruesomeness of the pillory, the violent dread of the mad-house, the narrow pietism of the church--these were impressions which cast an umbrage over joy and prompted sombre meditations in the mind of the sensitive lad. Skien, with its unrest due to narrow sectarian religion furnished, in part, the material for "Brand".

The nucleus of his play, "The Young Men's League" has its basis in the circumscribed life of his native town. For the boundary lines of caste were closely drawn. The officials and the moneyed class made up the aristocracy; the rest were plebeians.

1. Henrik Ibsen: Plays and Problems, page 16.



Even ability and genius could not reach the highest rung of the social ladder. Straitened circumstances, however, were sufficient to ostracize a family from the aristocratic circle.

The Ibsens were of the patriciate both by their affluence and their connections. Their home was a rendezvous for wit and social life. But when Henrik was eight years old his father lost nearly all of his property. The family moved to Venstøb farm, a small estate just out of Skien. In the eyes of such a provincial community, bankruptcy was considered as a disgrace. Henrik, as the oldest child in the family, felt keenly the poverty and social stigmatization. When we read one of his early rhymes we discover much autobiographical matter:

"Either must thou at life's feast
Sit at table as a guest,
Or a looker-on stand staring
Through the lighted window-pane,
In the cold and wind and rain,
Outside, not to enter daring". 1

After his father became a bankrupt Ibsen's marked individuality began to be perceived. He did not play with the other children; while they played in the yard he retired into a little room opening upon a passage which led to the kitchen. Here he barricaded himself not only in summer but in winter against the onslaughts of the younger members of the family. "For us," his sister writes in one of her letters, "he was not a comfortable boy to get along with, and we used to bother him regularly by throwing stones and snowballs at the walls and door to get him to come out to play with us".² While in this den of seclusion

1. 1850. One of his first poems, quoted by Jaeger, Critical Biography of Henrik Ibsen, p. 27

2. Jaeger, op. cit., p. 27

the reticent lad busied himself with old books. But the boy's knowledge of life grew more rapidly than his knowledge of books which was never vast. To be sure he was a regular attendant at a private school in Skien conducted by two candidates in theology. They instructed him in Latin and Bible training. The Bible held a peculiar fascination for the youth.

Ibsen's keen desire to study painting and drawing was doomed to disappointment due to the financial reverses of the family. Soon the youth became an apothecary's apprentice in the little town of Grimstad. At the age of sixteen he left his native town and his family, never to return except for a couple of brief visits.

What had his native village given him in the way of encouragement and incentive? It had caused him to rebel against the snobbery practiced by society. It had caused him to revolt against all the mechanical devices of force that provincial society brought down upon the individual who was at variance with the established order of things. To Ibsen's combative temperament his early surroundings must have served as a challenge, for his loneliness gave to him a certain apprehensiveness regarding his social status and a sense of dependence upon himself. Thus, life for him did not mean intimate connection with others; instead his life was in the realm of ideas. Exacerbated by his early combat with social inequalities, his grave and relentless view of life was inevitable.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part outlines the various methods and tools used to collect and analyze data. It mentions the use of surveys, interviews, and focus groups to gather information from stakeholders. Additionally, it discusses the application of statistical analysis to interpret the collected data.

3. The third part describes the process of identifying key performance indicators (KPIs) and how they are used to measure the organization's progress towards its goals. It highlights the need for regular monitoring and reporting on these indicators.

4. The fourth part focuses on the importance of communication and collaboration among different departments and teams. It stresses that effective communication is crucial for sharing information, resolving issues, and achieving common objectives.

5. The fifth part discusses the role of leadership in driving the organization's success. It mentions that leaders should provide clear vision, set high standards, and inspire their teams to perform at their best.

6. The sixth part addresses the challenges faced by the organization and offers strategies to overcome them. It mentions that challenges such as limited resources, changing market conditions, and internal conflicts can be managed through proactive planning and effective problem-solving.

7. The seventh part concludes the document by summarizing the key findings and recommendations. It reiterates the importance of continuous improvement and encourages the organization to stay committed to its mission and vision.

C. Opportunities at Grimstad for microscopic study of individuals.

In Grimstad life was more insulated than before. But as the apothecary's shop in such villages serves as the town exchange for the many local newsmongers of the calibre of Daniel Heire in "The League of Youth" it furnished the young man an excellent opportunity for observing people. In his inimitable sketch "Punch From Ointment-Jars" Professor Earl Marlatt avers that Ibsen's experience in the apothecary shop afforded him his method of applying chemical tests to life. "He poured souls into retorts and beakers and lighted blue flames under them. With apothecaric patience and indifference he watched them bubble and boil, condense and disappear".¹ According to Doctor Gosse he was not called upon to suggest a remedy for social ills but to diagnose them. Ibsen's favorite avocation during the respite from his pharmaceutical labors was to write lampoons of certain individuals in the little town. The "respectable" members of the impervious aristocracy resented his caricatures, little realizing that provincial snobbishness furnished the stimulus for Ibsen's stinging onsets. According to the smug clique the young apothecary was "not quite nice" for he made his room at the drug store a retreat for long evening discussions on such forbidding subjects as Voltaire's deism. His ultra liberal views on the marriage question also aroused the suspicions of his townsmen.

From the account given by Ibsen in his preface to the

1. The Journal of Expression, Dec. 1927, p 180

second edition of "Catilina" we perceive what was his life in this suburban community. We realize that these years spent in dire poverty amid social ostracism were a period of incubation in his literary development.

1. Response to revolutionary tendencies.

But Ibsen's soul was just ripening for the revolutionary era of 1848. His dark brooding gave way to an intense espousal of the cause of freedom. He wrote sonnets to King Oscar pointing to the duty of Scandinavia to the war which centered around Sleswick-Holstein and involved Denmark, Prussia, and Germany. Under the title of "Scandinavians Awake!"¹ he made another appeal that Norway and Sweden should assist Denmark. The pandemonium which resulted sent Ibsen from Grimstad to Christiania, and thence into self-imposed exile. He considered the defeat of Denmark as Norway's opprobrium, as a proof that Norway lacked the will to act in time of crisis. He felt that the Norwegians had no national spirit, no realization of what changes were taking place among the bourgeoisie of the world around them. Indignant displeasure characterized Ibsen's outbreak against the lack of individual initiative among his countrymen.

Thus we find Ibsen always at odds with his environment, always fighting against the collective tendencies of his age. Dickinson asserts that from the beginning to the end of his life Ibsen was an individualist, trusting supremely his own mental² processes.

1. "The Revolution of 1848".

2. An Outline of Contemporary Drama, p. 68



2. Perusal of books superseded by intense interest in human beings.

The possibility of a medical career made Ibsen devote long hours to study. In course of mastering Latin, he was incited, by the reading of Sallust and Cicero, to write his first tragedy, "Catilina". He went to the University of Christiania in 1850, but failed in his entrance examinations. It is significant to note here, that Ibsen remained to the end of his life untutored in the world of literature. He remained complacently ignorant even of his most famous contemporaries, such as Tolstoy and Zola. Heller avers that in Ibsen's intellectual interest¹ everything else dwindled before the study of living human beings.

D. Early works as revelators of his own ideas of freedom.

A general view of some of the dramatist's early works will help us to reach the core of his slow but steady development as an innovator and individualist. In the first half of his career as a playwright we observe him as a romanticist, handling in a poetic fashion old stories from history and saga.

1. "Catilina", a revolutionary drama.

It is noteworthy for our study, here, that his first play, "Catilina", inspired by the Revolution of 1848, holds the notorious Roman rebel as a hero, a combatant for personal rights. In his presentation of this enemy to authority Ibsen shows his disregard for historical accuracy. "His Catiline is a combination of positive and negative traits. Haldane Macfall in his

1. Henrik Ibsen: Plays and Problems, p 19

illuminating way characterizes him as "an heroic Catiline, a majestic and vigorous soul, burning with enthusiasm for the great heroic past, horrified at the rottenness of his age, raising a revolt at the corrupt^tstate, but too steeped in that rottenness himself to be able to save the age".¹ Catiline loathes Roman society where bribery and intrigue flourish. Only read how Ibsen makes Catiline describe conditions in Rome:

"Here reigns injustice,
And tyranny finds elsewhere no such sway.
We are indeed republican in name;
Yet every citizen is but a bondsman,
Plunged into debt, dependent as a serf
Upon the favor of a venal senate."²

Catiline, with all the vehemence that he can summon, asserts his aim to be the advancement of civil liberty.

"For freedom, freedom
I would call back again
The time when every Roman with his life
Was glad to buy the fatherland's renown,³
And offered all, its splendor to protect."

Here we discern the ideas of the great Norwegian himself, who holds that man ought to be a free individual, free to unfold more completely the best possibilities that are within him, firmness of will and bravery. Ibsen feels that society preserving its self as a state, is not promoting the growth of the free man of strong will, but is bending all its energies to keep men from being free and powerful, in order to make the state a comfortable place for the weaker wills.

Thus Catiline makes his vitriolic attack upon the Roman

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1. Ibsen the Man, His Art and His Significance , p. 45
 2. "Catilina", Act I, Scene 1.
 3. Jaeger's citation of the original form in the second edition, p. 42.

state where intrigants sway the sceptre, where oppression and self-interest are exuberant in growth, and he the lone personality asserts his rights as an individual. He is the active opposer of society, but he is destined to fail because there is a lack of coordination between will and aptitude. Otto Heller puts it aptly when he says, "Single-handed, Catiline resolves to clean out the Augean stable of society; but his power for good is perverted by the instability of his nature".¹ It is of vital import to notice Ibsen's early interest in the potency of a strong will power opposing the sanctions of state, church, and family.

a. Antithesis between two women of different types, a precursor of his later plays.

In the play we note that the incompatibility between ability and will which is visible in Catiline's character is embodied in two women, Aurelia and Furia.² Jaeger interprets these women as two principles fighting for the possession of Catiline at the same time that they are contending within him. In these two women his ideas and feelings are formed. Aurelia, his wife, typifies his better self; she has the capacity to summon all the tenderness of his nature. The vestal Furia, however, exerts an entirely different influence over him; she typifies his unrestrained desires; she goads him to both deed and misdeed. At one time she lures him to fight for great issues; at another time she leads him to ruin. Of this she is fully aware; her in-

1. Henrik Ibsen: Plays and Problems, p. 25
 2. Biography of Ibsen, p. 47

nermost thought is to be requited, for Catiline has been the cause of her sister's death.

One can see in these two women the embryo of the two feminine figures who come forth repeatedly in Ibsen's dramas. Aurelia is the embodiment of compassionate love that surrenders all and forgives all; she is the prognostic of a long line of Ibsen's women. Like all first designs she is crude and exaggerated. Furia is also identified as the original of another significant, if less crowded assemblage. She is one of the awful maidens of Odin and has as such, the essential qualities of Hjördis.

b. consequence of the drama.

The edition of "Catilina" with the exception of thirty copies was bargained away as waste paper to a hawker. Our only interest in the play is in the fact that it represents a pre-vision of Ibsen's sequential dramas. In the play is seen a preliminary sketch of many peculiarities; for instance, the fight between authority and originality, between will and capacity. The first lines of the drama prefigure his entire life mission--

" I must, I must; a voice is crying to me
From my soul's depths, and I will follow it."

2. "Lady Inger of Ostraat", a psychological tragedy of character.

This romantic play, produced during Ibsen's sojourn in Bergen mutilates the facts of Norwegian history. The story of

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. This section also outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

2. The second part of the document focuses on the implementation of the proposed changes. It details the steps involved in the transition process, from the initial planning stage to the final execution. This section also addresses the potential challenges that may arise during the implementation phase and provides strategies to overcome them.

3. The third part of the document discusses the impact of the proposed changes on the organization's overall performance. It highlights the expected benefits, such as increased efficiency and cost savings, and provides a detailed analysis of the potential risks. This section also includes a comparison of the current state of the organization with the proposed changes, illustrating the expected improvements.

4. The fourth part of the document provides a summary of the key findings and conclusions. It reiterates the importance of the proposed changes and the need for continued monitoring and evaluation. This section also includes a list of recommendations for future actions, ensuring that the organization remains committed to the principles of transparency and accountability.

5. The fifth part of the document is a conclusion, summarizing the main points of the document and expressing the author's confidence in the proposed changes. It also includes a statement of the author's commitment to the organization's success and a final note of appreciation for the support and cooperation of all stakeholders.

Lady Inger--an audacious intrigante--submerging herself in sin for the promotion of her offspring, only to discover that her son himself has been killed, harks back to Greek tragedy. Ibsen, with an independent phantasy, sublimates the gross qualities of the traditional Lady Inger. He depicts her as the victim of strife between patriotic loyalty and motherly devotion. She represents the tragedy of ambition. An individualist, she is ruined by the very blow with which she hoped to achieve her own will. Woman's influence for good or evil is evinced throughout the play. An outstanding example is the assertion made by Nils Lykke, the Danish councillor:

"A woman is the most powerful thing on earth; in her hand it lies to guide the man where God would have him go". 1

3. Application of the ballad and saga material to dramatic purposes.

"The Feast at Solhaug", 1856, and "Olaf Liljekrans", 1857, representative of the immature works of Ibsen are not completely representative of his genius yet they have some importance. "They are remarkable" says Gosse, "as showing the vigor of the effort by which he attempted to create an independent style for himself".

Ibsen's own words give us the most valuable data concerning his utilization of the saga material:

"In these family chronicles, with their relations between man and man, between woman and woman, in short, between human being and human being, there met me a personal, eventful, really living life; and as the

result of my intercourse with these distinctly individual men and women, there presented themselves to my mind's eye the first rough outlines of "The Vikings at Helgeland". 1

4. Dramatization of a lie.

"The Vikings of Helgeland" is Ibsen's first presentation of the subject with which he is afterwards so much engrossed--the necessity of truthfulness as the foundation of every human relation. The folly of self-sacrifice for another man's deed is set forth. The divine power of the drama centers in the passionate woman, Hjördis, who has lived from maidenhood in the conqueror's home. Sigurd and Gunnar are swayed by her; she, secretly loving the bold Sigurd, pledges herself to him who slays the bear. Cloaked in Gunnar's armor, Sigurd secures the strong woman for his friend.

The tragedy starts when Gunnar, sworn to secrecy, has to endure the anguish of listening to the laudation of his achievement--a feat which he has not only not executed, but which he was unable to accomplish. His underhand dealing becomes an oppressive load. The tragedy becomes more strained when as Gunnar's wife, Hjördis, learns the man she adores was he who really won her. There is a limit to vicarious sacrifice she reminds Sigurd:

"All good gifts may a man give to his faithful friend--all, save the woman he loves; for if he do that, he rends the Norn's secret web, and two lives are wrecked." 2

1. The Works of Henrik Ibsen: Lady Inger of Ostraat, The Feast of Solhoug, Love's Comedy, p 202.

2. Act IV.



What a plea for emancipation is uttered by the fierce
Hjördis:

"Happiness is worth a daring deed; we are both
free if we but will it, and then the game is
won." 1

The atmosphere of the play is surcharged with tragic
horror, as well as primeval vigor and naïve emotions. Obviously
the whole setting is intended to act as an invigorating agent
for a society surfeited with gross deceit and mawkish sentimental-
ity. Naturally, the play was disparaged on all sides, while
Ibsen became more nettled than ever. Criticism, however, served
to pique him to effort.

5. The individual and his challenge for moral and intellectual
consistency against universal hypocrisy.

"Love's Comedy" says Ibsen, "is the forerunner of "Brand",
for in it I have represented the contrast in our state of society
between the actual and the ideal in all that relates to love and
marriage".² The comparison with Brand is quite apropos. For
in this comedy of love Ibsen gives for the first time the most
immoderate results of moral and intellectual character in strife
with social hypocrisy. Heller expresses the idea of the play in
the form of cynical syllogism: Marriage, a social necessity is
sure death to love! Nothing is more lamentable than disillusion-
ment in love. Therefore, only a conventional marriage can be
happy. The moral is this: If you are in love, do not marry:

1. Act III

2. Correspondence of Ibsen, pp 123 and 237.

if you want to marry, be sure you are not moved by love.¹

Falk, the hero, is bitter against the romantic sentiment that envelopes marriage. He desires to be free from any conventions that make a human being more of a subject than a soul. Falk feels that the official sanctions surrounding courtship and marriage are sufficient to quench love:

"Love must have crossed
The great Siberian waste of regulations.
It must produce official attestations
From friends and kindred, devils of relations . .
Over and above
The primal license which God gave to Love.²

To Falk the Norwegian marriage conventions are false.

He desires

"a love that fiercely faces the iron sleet,
Trampling inane Convention under feet."

He and his beloved Svanhild decide to keep their love alive by separating on their wedding day.

The pith of Ibsen's social ideals is voiced in the comedy, --

"I'll fight under the splendor of the sun
I or the Lie--one of us two must yield."

Svanhild represents the woman of heroic mold.

"If you make war on lies, I stand
A trusty armor-bearer by your side."

6. An onslaught against lack of individuality and decision.

The fierce attacks heaped upon "Love's Comedy" prepared the way for "The Pretenders". The Norwegian title (Kongsemnerne) means literally "the stuff from which Kings are made". We note the turning of Ibsen to introspection in intense bitterness of

1. Heller, Henrik Ibsen: Plays and Problems, p. 43

2. Act II

spirit. Here we have the tragedy of the individual who purloins the thought of another--just as, in "The Vikings at Helgeland" we have the tragedy of the individual who purloins the deed of another. Ibsen is attempting to fathom the individual and his moral relation to the facts of life.

We have found Georg Brande's interpretation of this old saga drama very illuminating. Hakon and Skule, pretenders to the same throne, stand opposite to one another as the superior and the inferior individual. Hakon is the embodiment of wealth, triumph, right, and assurance; Skule--the chief personage in the drama--is the mediator, the victim of inward contention and doubt, courageous and aspiring, with perhaps every natural endowment for kingship, yet lacking the indescribable "something"¹ that would give worth to all the rest. Skule is an individual whose opportunity for private happiness and buoyant leadership is shattered by his saturnine doubt of others and himself. The figure of Skule as the incarnation of Ibsen's own badgered state of mind is confirmed by Brandes. The latter also establishes the opinion that Hakon typifies Ibsen's rival Björnstjerne Björnson.²

Skule's remark to Jatgeir is singularly momentous:

"I must have one who can trust in me! ... Had I that one, I were saved!"

Whereupon Jatgeir responds:

"Trust in yourself and you will be saved!"³

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1. Henderson, Interpreters of Life and the Modern Spirit, p. 195
 2. Heller, Plays and Problems, p. 49
 3. Act IV.

Ibsen's unmitigated disgust with his countrymen for their lack of individuality and decision is evinced in the ghost scene, where Bishop Nicholas, in the guise of the monk, voices these scathing lines:

"To their life-work Norsemen set out
Will-lessly wavering, daunted with doubt,
While hearts are shrunken, minds helplessly shivering
Weak as a willow-wand wind-swept and quivering,
While about one thing alone they reunited¹
Namely, that greatness be stoned and despited."

7. "Brand"--the tragedy of indomitable idealism.

a. Preparation for drama.

Near

Written in 1865 at Ariccia, Rome, and published in 1866 at Copenhagen, "Brand" denotes the beginning of Ibsen's acceptance of Scandinavia and the certainty of his European fame. Fifteen months before, Ibsen had left Christiania, a self-imposed exile, keenly desirous to break away from the circumscribed Scandinavian world. Upon his arrival at Rome he submerged himself with the study of the ancient world, thus preparing for that massive drama "Emperor and Galilean" which eight years later came to fruition.

But he could not dismiss the thought of his native land. "Never have I seen the Home and its life so fully, so clearly, so near by", he averred to the Christiania students in 1873, "as precisely from a distance and in absence".² In sunny Italy there appeared before him in graphic form the panorama of the sombre and cragged Norwegian territory, the bleak glaciers, the dusky fiords, the terrific struggles of the bourgeoisie for

1. Act V.

2. Speech to the students, printed in full in Halvorsen, Norsk Forfatter-lexikin, art. "Ibsen".

existence and the canting simulation of officialism. A summer trip which he had taken through the western fiords in July 1862, on a governmental commission to accumulate popular stories coming down from the past, furnished him life-like local material. Ibsen colored these images with his own individuality. As yet he had written nothing so denunciatory, so thought-provoking; nothing which with all its intense satire against his native land was so typically Norwegian in essence.

b. Discussion of drama--Effect of an unreal ideal upon two classes of individuals, the compromisers and the uncompromising.

In the great epic "Brand" the ideal in question is the Christian ideal of self renunciation. The people to whom the clergyman Brand ministers proclaim this ideal, but lack the stamina to carry out their convictions. Their religion after all, consists only of worn-out creeds and dogmas accepted out of deference to custom and authority. But the followers of the faith lack even the virile strength to put their lifeless formulas into practice. Through his protagonist, Brand, Ibsen censures the Norwegian people for their Laodicean attitude toward what they believe. In ringing tones Brand demands:

Be Passion's slave, be pleasure's thrall,--
 But be it utterly, all in all!
 Be not today, to-morrow, one,
 Another when a year is gone;
 Be what you are with all your heart,
 And not by pieces and in part.¹

1. C. H. Herford's translation, Act I, p. 22.

The first part of the paper discusses the importance of the study and the objectives of the research. It also outlines the methodology used in the study and the results obtained. The second part of the paper discusses the implications of the study and the conclusions drawn from the research. The third part of the paper discusses the limitations of the study and the areas for future research.

The study was conducted in a laboratory setting and the results were compared with those obtained from field studies. The study found that the results of the laboratory studies were in good agreement with those obtained from field studies. The study also found that the results of the laboratory studies were in good agreement with those obtained from field studies.

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With stinging satire Brand tells his Norwegian flock that they have no whole virtue, that they are

A little free in promise making,
A little fine in promise-breaking.
Partial in good, partial in ill,
Partial in great things and in small;--
But here's the grief--that, worst or best,
Each fragment of him wrecks the rest! ¹

This compromising spirit is the corroding force which Brand is anxious to destroy. He believes that the patriarchal God of convention does not call for virile courage necessary for the upbuilding of a whole man. Brand's God is "no hoary sipper of life's lees!" ² Instead he is a Herculean young man ³ who demands "all or nothing". Ideals must be realized in action. Life and ideals must be exactly alike. According to Brand, a strong will-power is the prime requisite for the realization of the ideal.

"It is will alone that matters, ⁴
Will alone that mars or makes".

Brand is the epitome of strength of will. Where others waver, he pushes onward, resolved to actualize his ideal. Thus we visualize him, in answer to his "Call" from God, scaling precipitous heights, braving a terrific storm to minister to a dying man, refusing to leave the sunless valley, though he knows that his child will die if he stay, and compelling his wife, Agnes, to give up the few little treasures of the dead baby. Still believing in his pseudo-ideal which leads him to disregard the suffer-

1. C. H. Hereford's translation, Act I, p. 23.

2. Ibid., Act I, p. 25

3. Ibid., Act II, p. 79

4. Ibid., Act II, p. 77

ing of others, Brand builds a new church for his folk. He finds however that the people are still characterized by vacillation. So he locks the church door, throws the key into the fjord and entreats those who desire to realize the ideal to follow him up the mountain. Many weak compromisers climb after him in the belief that he can work miracles. When they learn that they must endure hardship they pursue Brand with curses and blows. The very mountains themselves blast him, for he is killed by an avalanche.

The drama closes properly with Brand's solitariness, anguish and death. The Voice calling that "He is the God of Love" discredits any assertion that Ibsen condemns genuine religious feeling. It is only the false pietism of the masses and the unreasoning zeal of the fanatic that are disparaged. Thus Ibsen's satiric pen penetrates the very heart of the false representations of those who claim devotion to a religious ideal in harmony with which they have not the courage to act. On the other hand, it assails the ideal itself, by showing the dire results of putting it into action. Brand, however, is heroic, though excessively individualistic, whereas his followers are only compromissary. Brand fails not because he lacks daringness, but because he lacks sympathy and love.

8. "Peer Gynt": The individualist as compromiser.

Peer Gynt is a very modern story based on old Norwegian folk-lore. In the poem there is a strange compound of old and new ideas. The result is not incongruous, because the tale is fixed on a problem which is neither old nor new, but everlasting.

The question is, what is self? and how shall an individual be himself? Ibsen's reply is, "Self is only found by being lost, gained by being given away".

a. Discussion.

Peer is the hero essentially luke-warm, the embodiment of a compromissary fear of self-consignment to an orderly procedure in a certain line of thought and action.

"Ay, think of it--wish it done--will it to boot,¹
But do it--No, that's past my understanding."

Peer, an individualist in desire attempts to fit self to so many situations that finally there is nothing characteristic left of that self. Peer is goaded to action by what is termed the "instinct of self-preservation", an instinct which as Ibsen sets forth, is the very last that will preserve self.

The fantastic Peer wins the devoted love of Solveig who gives herself whole-heartedly to him. When Peer is an outlaw she leaves her father's house and follows him to his hut in the forest. Peer abandons Solveig, and she remains alone in the hut until she becomes an old woman. The rascalion lover wanders far and wide, courting everywhere the wildest adventures to realize his self, obeying the troll's motto, "To thyself be
²enough". He exists by impulse, without initiative, energy, aim. His imaginative powers lead him to form illusions so that he may induce himself to believe that his will is a force that can conquer other forces. He desires to be romantic, but he has not sufficient will power to do the romantic deed, so

1. Act III, Scene 1

2. Act II, Scene 6

he imagines that he is the hero of his own romantic falsehoods. After many stirring incidents by land and by sea Peer comes home. His life is an abject failure. His vacillating self lacks the will to do, the power to cast off temptation, in short, the power to be. He is neither moral nor immoral, because to be either demands character. He lacks the strength to do extremely good or extremely wicked deeds. All his life he has been a wavering fellow without any real self in him. When his race is run, he is prepared neither for heaven nor hell. He must go at once into the ladle of the Button-Moulder, that is, Death. The latter tells him:

Now, you were designed for a shining button
On the vest of the world: but your loop gave way;
So into the waste-box you needs must go,
And then, as they phrase it, be merged in the mass!

Peer remonstrates with the Button-Moulder:

Indeed I've done more or less good in the world;--
At worst you may call me a sort of a bungler,
But certainly not an exceptional sinner?

Whereupon the Button-Moulder replies:

Why, that is precisely the rub, my man;
You're no sinner at all in the higher sense;
That's why you're excused all the torture-pangs,
And, like others, land in the casting-ladle;
.¹
You're nor one thing nor t'other, then, only so so.

Peer's fate is the fate of society. To Peer's statement that the race has improved so wonderfully we have the pessimistic reply of the Lean One,

No, just the reverse; it's sunk shamefully low;--
The majority end in the casting-ladle.²

1. Act V, Scene 7

2. Act V, Scene 10

The faithful Solveig stands in spiritual contrast to Peer. Ibsen makes the genuine, the possible Peer abide as an ideal in her heart. When her fickle lover asks where he was as the whole man, the true man, Solveig replies, "In my faith, in my hope, and in my love".¹ As Agnes, so works Solveig. She is the guiding star lifting Peer to higher levels.

The eminent critic, Quiller-Couch, observes that this melodramatic ending of the drama is but a remnant of Ibsen's romanticism. He says that Ibsen believes in the power of women for man's salvation. "It is not the Ibsen of the social dramas who knows that no man can save his brother's soul, or pay his brother's debt". Archer adds, "No, nor woman either." Let us observe Ibsen's own statement: "Democracy by itself cannot solve the social question. There must be an aristocracy of character, of will, of mind. That alone can make us free. Our women and workmen will solve the problem."

Peer's return to his discarded sweetheart is an evasion of the fundamental question of the poem, which is "What is it to be one's self?". In his "Four Lectures" Wicksteed says, "What is it to be one's self? God meant something when he made each one of us. For a man to embody that meaning of God in his words and deeds and so become in a degree 'a word of God made flesh', is to be himself. That is, he must kill the craving to make himself the center round which others revolve, and must strive to find his true orbit and swing self-poised round the great

1. Act V, Scene X.

central light".¹ Thus Peer has made the mistake of making himself the center round which others revolve, who never sacrifices himself generously, for another's welfare, nor commits his self to a definite course.

b. "Brand" and "Peer Gynt" as genuine contrasts.

Peer is the very antithesis of Brand. As Brand lives a life of self-denial so Peer lives on self-indulgence. Brand is the incarnation of Will, while Peer is the incarnation of Fantasy. In Brand is found the unsubdued, in Peer the disintegrated personality, -- perishing for lack of moral fibre. Brand is an idealist of heroic tenacity. Peer is an idealist devoid of Brand's earnestness and courage. He is the adiabhorous ne'er-do-well. As the button caster points out his stamp of individuality has been blotted out; so he has nothing to lose by annihilation. The curse of Peer Gynt is his fantastic imagination yoked with an ineffective will. Peer Gynt is evidence that we cannot side-step the problems of life. Brand is evidence that we can push forward the selfish demands of our personal determination.

In Ibsen's personal development, Peer Gynt and its counterpart Brand hold a peculiar place. They evince the poet's search for a clearing up of that individualism which he was supporting so fervidly. These epics show his sympathies as being propitious to men although his individualistic tenets are subsequently to inclose the domain of woman-kind.

In his biography Jaeger intimates the expansion of Ibsen's range of sight through his inclusion of both the masculine and the feminine prerogative. Peer is an embryonic Helmer. Anitra's beguiling snares cause Peer to exclaim "Every inch and fibre of you, will-less, without yea or nay; I must know filled full of me"¹. Surely Peer is the prognostic of Helmer who upbraids Nora when she has decided to abandon her mate because there is no spiritual kinship in their marital tie.

"Thou art, first and foremost, wife and mother", says Helmer.

"That I no longer believe", is Nora's rejoinder. "I believe that I am first and foremost a human being"².

The pith of the matter of individuality as set forth here by Ibsen is expressed succinctly by Montrose Moses. The latter tells us that in Brand and Peer Gynt Ibsen has created two figures to show his meaning of the word individuality--the plus and the minus poles of humanity; the hardy Brand, battling against the very vacillation which Peer represents; the one resolute, merciless in his arrogant will, proceeds through where Peer always marches around--confronting the death of parent, child, and wife--suffering death himself--for an idea; the other, self sufficient, losing mental prospect, moral responsibility, and even deluding himself concerning the reality of life". Neither of them is human if judged literally; they are super-positive and super-negative figures; but both have points of human application. Each stands

1. Act IV, Scene 7

2. Act III

1

for a theory, yet each is a character".

Soul advancement is the essential factor in both of these dramas. Brand is the controversial philosopher, the rigorous judge of Norwegian debility; Peer is the fantastic poet, the visionary, the very irresolution of Norway herself. Brand is a strong personality, who forces every life that comes into contact with his to mold itself to his severe ideal, even though it die in the effort. Peer, however, has no force to fight; he is cast to and fro by every happening that comes in his way. He does not conquer circumstances; but circumstances conquer him.

9. "The League of Youth"--a preparatory vade mecum into the social dramas.

Thus we observe that Ibsen's aim is to show the world the need of destroying false ideals--ideals which cannot be actualized. Not the least unusual thing in Ibsen's writing is the fact that he began in the inmost depths of romanticism. Only slowly did he bring himself out of the valley of romanticism into the realm of realism that he might portray truth, freedom and love. After the completion of "Emperor and Galilean", Ibsen reached the limits of romanticism. All his disillusionment, the nonchalance and the criticism which he had experienced, nourished in him a spirit of revolt.

This revolt found expression in realistic plays designed to exhibit to modern society its debilitated morals, its miserable conventionalities, and its flagrant hypocrisy. Hereafter

1. Moses, Henrik Ibsen the Man and His Plays, pp 211, 212

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part outlines the various methods used to collect and analyze data, including surveys, interviews, and focus groups. It also discusses the challenges associated with data collection and analysis.

3. The third part presents the results of the study, showing the trends and patterns in the data. It includes tables and graphs to illustrate the findings.

4. The fourth part discusses the implications of the study for policy and practice. It suggests ways in which the findings can be used to improve the effectiveness of the program.

5. The fifth part concludes the document by summarizing the key points and providing a final statement on the importance of the study.

we observe Ibsen thrusting his merciless pen into the secrets of the age. This change was necessary notwithstanding Ibsen's great popularity after the publication of "Brand" and "Peer Gynt". Ibsen realized that he had been unsuccessful in reaching the rank and file of folk because he had failed to depict life in the only way in which they knew it, in terms of every-day events. The transition from verse to prose was not easy for Ibsen, but he knew that the conditions of modern life required this medium. Thus "The League of Youth" was produced.

This play marks the crossing from political to social questions. After this time we observe Ibsen as a diagnostician of social ills, discussing universal problems of modern life. We note especially his perspective of the social corruption of the small community; his view of the weaknesses of the individual, the imminent danger in the majority, and the stifling effects of custom.

a. Discussion of Stensgaard, the compromising parvenu.

Stensgaard, the center of Ibsen's caustic satire, is "the ideal politician, --that is, the politician without ideals"¹, Stensgaard is immersed in the Gyntian kind of falsity; the sort that inebriates himself with his own inane rhetoric. Reared in base environment, he admires all that is vulgar. We see this young egoist whose vacillation of character, whose inflated zeal and overweening idea of himself keep him wavering between the two factions, the old order and the new, with not enough strength of will to save himself from ruin. He has so long deceived

1. Huneker, Iconoclasts, p. 55.

himself, that he is easily deceived by others. This vain seeker after social position veers whenever the wind is most favorable to himself, "a weather cock of the same order as Peer Gynt, who, when all is told, is not even a good weather cock at that".¹ His inordinate ambition for a public career leads him into charlatanism.

b. Erik's wife, the herald of the individualistic Nora.

Archibald Henderson asserts that the greatest merit of the play is its forecasting of the modern woman. Selma Bratsberg passionately reproves the wealthy family of her husband Erik.

"Oh, how cruel you have been to me! It was my part always to accept--never to give. I have been like a pauper among you. . . . How I have thirsted for a single drop of your troubles, your anxieties! But when I begged for it you only laughed me off. You have dressed me up like a doll; you have played with me as you would play with a child".²

In this vehement outburst we see the woman attempting to assert her individuality. Selma represents the incipency of that rebellion against the false standards for women then in fashion. This budding individualist is the forerunner of Nora. Georg Brandes told Ibsen that the character of Selma did not have sufficient range, and pressed Ibsen to write another play to that end. Ibsen pondered over the suggestion, and in Nora, of "A Doll's House" he portrayed a Selma with the whole world as her outlook.³

1. Montrose Moses, The Man and His Plays, p. 245

2. Act IV

3. Henderson, Interpreters of Life and the Modern Spirit, p 205

CHAPTER IV

THE INDIVIDUAL AND HIS RELATION TO SOCIETY AS
REVEALED BY IBSEN'S SOCIAL DRAMAS

A. Development of Personality.

In our study of Ibsen's social dramas we shall see that his chief interest is centered in the full development of the human personality. And what constitutes a complete human personality? Edward Dowden has answered the question succinctly in his illuminating treatise on Ibsen:

"Intellect seizing and holding a truth, love expounding the significance and the relations of that truth, will satisfied with nothing less than incarnating the truth in a deed--these, as Ibsen conceives it, constitute a complete human personality".¹

For such a complete man or woman the whole of morality is comprised in Brand's lines,

Room within the wide world's span
Self completely to fulfill,
That's a valid right of man 2
And no more than that I will.

Self must be realized not from any external force, but rather from an urge within the soul. Therefore the perplexities of the complete or the incomplete soul are intensely vital to Ibsen; and therefore, too, the problem of the life based upon the standard of truth and the life based upon the weak fabric of falsehood. The fallacy of base selfishness which does not serve

1. Contemporary Reveiw, 90, 1906, p.662

2. Act II, p 63. Herford's Translation, p. 662

the true self, the feebleness of conventional ethics, the hollowness of social prestige, all these interest Ibsen. The life founded upon truth are subjects which he presents with dogged persistence. He penetrates the very passions and motives of life, searching in the darkest recesses that he may find the indisputable facts. The crisis in his dramas often corresponds to what in another experience would be religious conversion. But conversion in Ibsen's plays means being confronted with a truth of life and "realising" its power and virtue in some act which gives a death blow to the lie.

1. Personnel of Ibsen's social dramas.

a. Clearly defined men of upper middle-class.

Ibsen as a genuine bourgeois tragedian inspects society not from the heights but from the same plane. His attention is directed to upper middle-class society. Officials, physicians, lawyers, ministers, teachers, manufacturers, ship-owners, artists, --these and individuals of other vocations comprise the sphere of Ibsen's social plays. A reconnaissance of this motley group of characters does not disclose any similarity to the traditional lay "types" of the older drama. Each of his individuals has a finely etched personality as we shall see in our further study of the plays themselves. At this time it is apropos to mark how Ibsen's sympathies and antipathies show themselves in his leaning towards individuals of the various vocations.

(1). Repugnance toward clergy.

For the members of the clerical order Ibsen seems to have a preconceived disgust. His gentlemen of the cloth are

advocates of a bigoted, inexorable morality. Pastor Manders ("Ghosts") is the blind devotee of convention. He is really responsible for all the lying to keep up appearances. Molvik in "The Wild Duck" is a deteriorating character whom Relling braces up with the idea that he has a "demonic" nature which needs liquor.

(2) Aversion to lawyers.

Ibsen depicts lawyers as fallaciously subtle. Torvald Helmer ("A Doll's House") is a blind egoist. Brack ("Hedda Gabler") is an insincere roué.

(3) Critical attitude toward scholars.

George Tesman lacks the ability to make proper use of his knowledge but he is not detestable Arnholm ("The Lady From The Sea") is trustworthy. Rörlund ("Pillars of Society") is a self congratulatory creature who piously instructs the ladies on behalf of the Lapsed and Lost. Rector Kroll ("Rosmersholm") has a cabined view of life. Alfred Allmers ("Little Eyolf") is a weak character with good intentions.

(4) Favorable to medical profession.

Physicians receive the palm from Ibsen's hand. Doctor Wangel ("The Lady From the Sea") is his loftiest creation of male character. The sickly Doctor Rank ("A Doll's House") and the inconsistent Doctor Relling ("The Wild Duck") are treated mercifully by the author.

b. Finely etched women.

The inimitable Bernard Shaw tells us that a typical Ibsen play is one in which the leading lady is an unwomanly

1. The first part of the report deals with the general situation of the country and the position of the various groups of the population. It is a very interesting and informative study of the social and economic conditions of the country.

2. The second part of the report deals with the political situation of the country. It is a very interesting and informative study of the political conditions of the country.

3. The third part of the report deals with the economic situation of the country. It is a very interesting and informative study of the economic conditions of the country.

4. The fourth part of the report deals with the social situation of the country. It is a very interesting and informative study of the social conditions of the country.

5. The fifth part of the report deals with the cultural situation of the country. It is a very interesting and informative study of the cultural conditions of the country.

6. The sixth part of the report deals with the future of the country. It is a very interesting and informative study of the future of the country.

woman, and the villain an idealist.¹ Richard Ellis Roberts goes a step further to remark that it is unfortunate that nearly always decency, truth, love, reason, enthusiasm and energy belong to his women while the men stand for shiftlessness, cowardice, greed, stupidity, rascality, and selfishness.² The only noteworthy exceptions are Doctor Stockmann among the men and Hedda Gabler among the women.

The famous Russian actress, Madame Alla Nazimova, gives an illuminating explanation of Ibsen's female figures. Madame Nazimova's statement is authoritative, for during her wide experience she has played the rôles of Hedda, Nora, Hilda, Regina, Petra, and Irene. She suggests that we talk not of Ibsen's "heroines" but of his "women"; women whom we meet in every day life. They differ from Shakespeare's women for the latter have a simplicity and grandeur about them that make them seem very far away from us. Shakespeare's women seem more like types, ideals than real persons. They are intelligible and definite, either good or bad, and what they are at the beginning of the drama that they remain until the curtain falls.³

Ibsen's women are complex instead of simple. Because they are real flesh and blood people they have the weaknesses, the frivolities, the oddities, and the contradictions that we discover in anybody we know personally. Just as the stage is a room with the fourth wall omitted, so Ibsen gives the open sesame by which we can peer into the soul of his women and see them as

1. Quintessence of Ibsenism, p. 50

2. A Critical Study of Ibsen, p. 192

3. "Ibsen's Women", by Alla Nazimova, Independent 63, 1907, P.909.

they are--and often observe something of ourselves too. The sort of women that Ibsen portrayed are all around us--even though few of them "express" themselves in suicide as his women frequently do. Eva LeGallienne asserts that Ibsen may not have known many women, but he knew Woman--woman as the great masters of the drama, from Euripides to Molière, have shown her.²

2. Conflict between the individual and society.

The spirit that permeates the social dramas is the same that may be noted in his earliest play "Catilina"; it is an insistence that the social environment shall not impede the free development of the individual, together with a sustained antipathy to all those conventional lies, which are commonly regarded as "the pillars of society". According to Ibsen, there is a collision between species and individual. Each play affords an illustration of the contrariety between the individual and the philistine society of a suburban community.

a. Early interpretation of woman's freedom.

Although society provides the setting and the background for his social dramas the front of the stage is always occupied by his women. This fact brings us to a consideration of Ibsen's ideas on the freedom of women. "As far as I can judge", says Brandes, "the idea of woman's emancipation in the modern acceptance of the phrase was far from being familiar and dear to Ibsen at the outset of his career".¹

1. Brandes, Georg, "Eminent Authors of the Nineteenth Century", p. 452.

2. "Grim Ibsen Triumphs at His Centenary", New York Times, March 18, 1928.

We have noted that his early works depict two different types of character; one delineating the merits of the meek woman, the other, her strong adversary. Ibsen separates women into two definite groups, those animated by their wills and those guided by their hearts. We can cite examples to show that the dramatist's feelings are manifestly with the self-confident type of femininity. For example, Margit says,

"Aye, those women.....they are not as weak as we are, they do not fear to pass from thought to deed." ¹

Hjordis says,

"The strong women that did not drag out their lives tamely like thee and me." ²

Despite his feelings, however, the sacrificing woman is paramount. In "The Pretenders" for instance, the wife's part consists of unalloyed fidelity at any price. Agnes in "Brand" represents an epitome of sacrifice. Solveig in "Peer Gynt" is represented as the savior of her rascally lover. She indicates Ibsen's belief that woman is essentially the fulcrum of society.

With the "League of Youth" Ibsen creates the woman, Selma, who is the connecting link between Margit and Nora. Selma wishes to be more than a mere appurtenance of her husband. She wants to be his equal, empowered to possess in common with him the disappointments as well as the triumphs of life. Thus we have the women of Ibsen's early works heralding the women of the social dramas.

1. "The Feast at Solhoug", Act I, p. 231

2. "The Vikings", Act II, p. 157.

b. Development of woman's emancipation in the social dramas.

It is not until he achieves the creation of Lona Hessel and Dina Dorf in "The Pillars of Society" that he is able to show us the vigorous women who know how to take care of themselves and their interests. Further elaboration upon these two self-protecting women will be made in our discussion of the play itself. It is in his portrayal of Nora that our dramatist reaches the very acme of his individualistic tenets for women. Nora is the typical representative in a galaxy of women who stand in revolt against their stagnant and conventional environment. These women breathe a new spirit of freedom.

If Ibsen felt convinced that the world of his generation would understand his message of freedom he was doomed to disappointment. The "compact majority" as well as the dramatic critics garbled and distorted Ibsen's views. He was hailed as an advocate of Women's Rights. The misogynic Strindberg accused Ibsen of being a blind worshipper of women. "My superior intelligence revolts", Strindberg cries, "against the gyneolatry which is the latest superstition of the free-thinkers".¹ Doctor Brandes' view of the matter is worth noting. According to Brandes, Ibsen did not have a large amount of sympathy for women. Indeed he did not like women's society, preferring men's.² Moreover, he did not like John Stuart Mill's book on the woman question. In answer to Mill's statement that he owed the best in his writings to his wife, Ibsen said, "Only fancy what it would be to read

1. From the essay on August Strindberg in James Huneker's "Iconoclasts", p. 155

2. "Creative Spirits", p. 339

Hegel or Krause with the idea that it was quite uncertain whether we were following the thoughts of Mr. or of Mrs. Hegel,¹ of Mr. or of Mrs. Krause". Let us note the reply that Ibsen made to a Women's Rights League of Norway. The members acclaimed him a defender of their cause, whereupon Ibsen responded: "I am not a member of the Women's Rights League. Whatever I have written has been without any conscious thought of making propa-²ganda".

Ibsen averred that his task was to advance his country and to give his people a higher standard. To reach this standard he considered two factors of prime importance: "It is for the mothers by strenuous and sustained effort to awaken a conscious feeling of culture and discipline. It is the women who are to solve the social problem. As mothers they are to do it. And only as such can they do it."³

c. Mutual relations of the sexes the basis of Ibsen's social fabric.

Throughout his life Ibsen's vision was that of the re-organization of society through woman. He wished modern society to be a human society, not a masculine one. As a firm believer in the sacredness of marriage, Ibsen was disgusted with the current conception of its meaning. He believed in a marriage founded upon the principle of partnership. Richard Ellis Roberts in his critical treatment of Ibsen as an individualist remarks, "Ibsen

1. Brandes, Creative Spirits, p. 389

2. Speeches and New Letters of Henrik Ibsen, tr. by Arne Kildal, p. 65

3. Ibid., p. 65

may be an individualist , but he is always an individualist¹
a deux, for he believes in comradeship".

Manifestly, all the men in Ibsen's repertoire need the salutary assistance of a noble woman. In "The Vikings" Sigurd voices Ibsen's impression of true wifehood:

"The warrior needs a high-souled wife. She whom I choose must not rest content with a humble lot; no honor must seem too high for her to strive for; she must egg me on to the strife, and never blink her eyes; for if she² be faint-hearted, scant honor will befall me".

And yet the average opinion of the marriage relationship, at the time Ibsen wrote "A Doll's House", discouraged the need of mutual comradeship. Audiences were astounded to hear Ibsen's recapitulation of the idea of freedom in marriage, from "A Doll's House" to the Epilogue. Critics and the compact majority mutilated misleadingly Ibsen's pronouncement "that marriage can only be happy when it rests on the basis of common ideals; that only when a man and a woman have the will and strength to give and to take with equal measure may they merge their lives and be entitled to equip a new generation with the gift of life".³

B. Three cornerstones of Ibsen's social plays.

Ibsen's social dramas which begin with "The Pillars of Society" and close with "When We Dead Awaken" have as their ground-work the essential virtues , truth, freedom, and love. As we follow from play to play Ibsen's chief tenets reveal themselves readily with a logical sequence that is surely unique

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1. Critical Study of Ibsen, p.
 2. Otto Heller, Plays and Problems, p. 140
 3. Ibid., p. 141

among dramatists. There is no turning backward but a moving steadily forward from play to play. We observe Ibsen's intellectual development as an expanding process.

1. Truth motive.

In the sextet of plays beginning with "The Pillars of Society" and concluding with "Rosmersholm" an earnest endeavor is made to show the value of truthfulness in all human relationships. The dire effects of the individual attempting to conform to the false standards of suburban society are delineated. Canting simulation of goodness, false departmentalism, and unjust standards for women are anathematized. Let us notice Montrose Moses' statement regarding Ibsen's endeavor to shame his generation for living the lie. "At least he made his generation conscious of the lie. When he began, he was eager to place torpedoes beneath the tragic dead centers of our spiritual existence, beneath the stagnant social conventions".¹ Let us observe forthright the satirical play which Ibsen makes his cautery to sear the morbid conditions of society.

a. "Pillars of Society", a polemic against local social hypocrisy.

The Norwegian title of this play (Samfundets Stötter) has an ironic ring. In the text the word "samfund" is translated "society" or "community". The noun "stötte," a pillar, has for its correlative the verb "at stötte", to support; so that where the English phrase "to support society" occurs, there is in the original, a direct allusion to the title of the play. The title phrase is used fully fifteen times during the play. Rörlund,

¹. Henrik Ibsen: Act. 100, The North American Review, p. 346

Bernick, Aune use it effectively. At the end of the drama only Lona voices the truth of the whole matter when she says that the spirits of truth and freedom are the Pillars of Society.

(1). Situation.

The setting of the drama is a small sea-port town in Norway, although Boyesen classifies it as the typical "small town" tragedy, not only in Norway, but throughout the civilized world¹. We are made acquainted with the essential peculiarities of small town characters. Although revolution is the watchword in other countries it has not thoroughly roused the members of this ultra conservative community. The modern industrial system is gradually metamorphosing the character of the town. Capital and labor organizations are in embryo form. Municipal plants, parks, and schools have been established. A new railway project which will bring even greater changes is the topic of the hour.

While material progress has been enriching the life of the community; conflicting forces have constricted the moral conduct of each individual. Independence of thought and action has been completely stifled by the conventionalities and pruderies which have enveloped the town. The ladies sewing circle which poses as a charitable organization is a veritable hotbed for the propagation of false ideals of respectability. These women, in their gossip, show their strong ideas on the general wickedness of the outside world. The smallness of their town is

1. Boyesen, Writings of Ibsen, p. 197

one of their proud boasts. In their estimation vastness is synonymous with wickedness. Witness the remark of their spiritual adviser, Rörlund by name, who says,

"The great communities--what do they really conceal? Hollowness and rottenness, if I may say so. They have no moral foundation under their feet. In one word--they are whited sepulchres, these great communities nowadays." ¹

The dramatist probes the very souls of the characters to show that much of this vaunted superiority is false. The women are portrayed as news mongers. The men are desirous to be influential "pillars" in the community. The customs and traditions of smug, respectability cause men to conceal their actions with the cloak of hypocrisy. The fear of community sentiment makes moral cowards of the men of vision.

(2). The selfish individualist in relation to society.

Consul Bernick, the protagonist of the drama, is a pillar of society in his native town. He is a model husband; his business firm has an unusual prestige; he himself is honored as a man of sterling worth. But Bernick's whole life is the epitome of falsehood. In his youth, he had an affair with an actress, which had thrown discredit upon the latter's child Dina. Bernick had also been guilty of misappropriating funds. His wife's younger brother Johan Tönnesen, in the wild desire to get out of this philistine atmosphere, had accepted the blame for both these crimes which Bernick had foisted upon him. As Bernick had betrayed Lona to marry her wealthy sister, he had added another lie to his list. Thus the Consul's position in

society is founded upon the triple lie--to his wife, to Johan, to Lona, the sweetheart of his youth. Eventually, Lona, abetted by circumstances, brings him to a realization of the sham of his place in society. He confesses all, to his wife, and to the citizens gathered en masse to honor him. In the end Bernick declares that the true and faithful women are the pillars of society but Lona tells him that the spirits of Truth and Freedom are the Pillars of Society.

Huneker observes that the minor characters are individually outlined from the ship builder Aune, with his hardy clinging to the interests of Bernick, to the clerk -- "all are human,¹ brimming over with selfish humanity".

(3). Triad of Feminine individualists.

In the *dramatis personae* Lona, Martha and Dina represent a triad of excessive individualists. All three are insurgents against the stilted morality that would suffocate their very lives. Lona has dared to break with tradition, venturing out on new paths in opposition to Philistia. There is something intensely stimulating about her freedom of speech and manner. Her words have a genuine ring. We admire her fearlessness in telling Bernick that his whole life, built upon the three-fold lie, stands on a trembling quicksand. What a stinging rebuke she gives Bernick when she says, "So you saved the house of Bernick at the expense of a woman".² Through Lona, Ibsen

1. Huneker, - P. 617.

2. Act II, p. 380

has an opportunity to fling his sarcasm at the bigoted leaders of morality. A significant note is added when Lona opens the doors and windows in order that the broad daylight may be streaming in when Johan comes. To this unconventional woman who has "become accustomed to the air of the prairies" this circumscribed community savors of decay.

"Pah!", she cries, "this moral linen here has a tainted¹ smell--just like a shroud".

Lona is an excellent foil to Bernick's wife, Betty. The latter is "one of those angelically meek souls who are born to usefulness and forbearance and uninteresting rectitude; not being self-luminous, they shine only with light reflected from the nearest fixed luminary. In orthodox marriage this source of light is the personality of the husband".² The Bernick partnership is a one-sided affair. Betty is a minus quantity as far as her husband is concerned. Here is evidence of Bernick's opinion of her judgment.

Bernick: "And there isn't a soul here that I can confide in, or that can give me any support."

Mrs. Bernick: "No one at all, Karsten?"

Bernick: "No, you know there is not".

Lona, in her blunt way, states the reason for Bernick's failure in the marital relation. He has never shared his life work with his wife; he has never placed her in a free and true relation to himself.³ Lona is proof that Ibsen is vitally

1. Act I

2. Heller, Henrik Ibsen, p. 123.

3. Act IV, p. 457

interested in the emancipation of women from the thralldom of smug conventionalism.

Bernick's sister, Martha, and Dina Dorf are two women of unlike, yet correspondingly vital temperament. All her life Martha has restrained her emotions. Her lines, "I have waited so long, Johan--too long",¹ are replete with meaning. Martha is outwardly resigned to her fate, but inwardly she is seething with rebellion against her cabined surroundings. But sooner or later the crisis is bound to come. The flood gates must open. With all the ardor of her noble soul the erstwhile submissive spinster enjoins Dina to marry Johann.

"Oh how we suffer here, under this tyranny of custom and convention! Rebel against it, Dina! Marry him. Show that it is possible to set this use-and-wont at defiance!"

What a wealth of meaning is wrapped up in her last statement. She is bent upon freeing Dina from this stifling air of cant and hypocrisy. Her magnanimity in urging Dina to marry the man she herself loves is noteworthy indeed. She is withal a lovable person.

Dina Dorf is the complete embodiment of the new woman in modern drama. She is a mettlesome young thing anxious to free herself from the self-congratulatory ideals of Rörlund. Her idea of woman's freedom is given in tersest form in the conversation with Johan.

Dina: I want to know if people over there are very--very moral, you know?

1. Act II, p. 370

Johan: Well, at any rate, they are not so bad as people here think. Don't be at all afraid of that.

Dina: You don't understand. What I want is just that they should not be so very proper and moral. . . . I would have them natural.¹

Ibsen makes it clear that Lona, Martha, and Dina revolt from convention in order to follow their natural instincts. Dina, urged on by Martha, follows the path of instinct in making her decision to elope with Johan. At the very moment she makes her decision, both she and Martha are of the opinion that Johan was the lover of Dina's mother. The accusation has not been cleared up. But Dina and Martha are satisfied to let their instincts guide them. The oppressive regulations of the narrow society to which they belong goad them to resort to extreme measures in order to free themselves from the world of conventionality. Dina in the New World will begin life not as an appendage belonging to Johann but as her husband's equal, co-worker and comrade--thus typifying the younger generation.

(4). Evidence of dramatist's iconoclastic mood.

With his trenchant pen Ibsen gives a graphic exposé of the philistine society of his native land. Through his characters he hurls stinging thrusts at his countrymen. For instance, Rummel cries; "It is settled, Bernick! A Norseman's word stands firm as the Dovrefjeld, you know". This satiric remark is a remnant of Ibsen's bitter disappointment over Norway's dogged

maintenance of her neutrality in the Slesvig-Holstein affair of 1863. We are told that Ibsen's relation to Norway remained¹ an open sore to his dying day.

Another slap at his countrymen is made when the dramatist makes Bernick say to Lona:

"You cannot conceive how alone I stand, here in this narrow stunted society. There is no room here for larger work. If I tried to go a step in advance of the views and ideas of the day, all my powers were gone".

And his pertinent query, "Do you know what we are; we, who are reckoned the pillars of society? We are the tools of society, neither more nor less".

The fact that Ibsen is biased against Norway is sustained by Lona's reply: "Why do you see this only now?"²

b. "A Doll's House" -- Social hypocrisy in relation to marriage.

This drama is not a virulent attack upon the institution of marriage. Ibsen's interest is centered not in institutions but in individuals. His interrogation is concerned with the potential relationship between human beings. The play is a vigorous exposé of contemporary beliefs surrounding the marital tie.

Up till now it had been the province of the wife to be the renunciatory soul, living only for her husband and children. At the opening of the drama, even Nora is typical of the "womanly" wife of conventional standards. She does not even demand an

1. Weigand, The Modern Ibsen, p. 10

2. Act IV

individual existence. Her husband is the custodian of her very will and conscience. Her power to think has atrophied through lack of use.

(1) Helmer, the personification of society.

In the name of society Torvald Helmer denounces the woman whom he has made his doll-wife. To all outward appearances Torvald is a model husband. Now, Ibsen tears aside the veil in order to search the innermost depths of the soul. He depicts the husband as the selfish egoist who has deprived Nora of her rights as an individual. In such a union Nora cannot become a human being. She remains in a kind of minority. Having previously indicated the peril to individuality existing in the organization of society, Ibsen now indicates the peril existent in marriage, and concludes with a disapproval of a marriage which lacks mutual and spiritual relationship.

(2). Nora, the incarnation of the right of the individual.

According to Ibsen's belief marriage should represent truthfulness in relations. That is no true union where the husband counts for everything and the wife for nothing. Outwardly the law may assert that this circumstance is in accord with the law, but it is spiritual, moral and social ruin to allow such a condition to exist. Ibsen's contention is that equality of freedom and reciprocal acceptance of the obligations of life are necessary for the future welfare of the race.

Nora's realization of her position is hastened by her discovery that Torvald cannot conform to her romantic view of

his character, when he does not offer to take her guilt upon his own shoulders, Nora views him as a genuine egoist. Her words are significant:

"Henceforth, I can't be satisfied with what most people say, and what is in books. I must think things out for myself I must make up my mind which is right, society or I".¹

"After this speech, we feel", says Doctor Brandes, "that she is a true daughter of Ibsen".²

Ibsen's abandonment of the traditional "happy ending" caused a great stir when "A Doll's House" was produced. Adverse criticism was heaped upon Nora for leaving her husband and children.

Ibsen's letter to his German translator, Ludwig Passarg, is worthy of note in this connection.

"In every new poem or play I have aimed at my own spiritual emancipation and purification-- for a man shares the responsibility and the guilt of the society to which he belongs".³

c. "Ghosts"--a satire on the conventional lie.

Ghosts is a sequel to "A Doll's House". Ibsen gives us the portrait of a woman who in contrast to Nora continues in the lie that is her marriage. Where Nora demands "that communion between us shall be a marriage", Helen Alving bows her soul before the established edicts of her time and remains with her husband, living a life of hideousness, her one thought to hide from the eyes of society the truth about her husband. The results of this lie appear in the character of Oswald, her un-

1. Act III

2. Creative Spirits, p. 361

3. Written June 16, 1880

fortunate son. Here is disclosed the heart rending story of a mismarriage.

Captain Alving is a person entirely different from Torvald Helmer. Alving is depraved, yet is deceitful enough, to make it possible for his wife to veil his sin and save scandal. By remaining with him, she not only gives up her own happiness, but also sacrifices the welfare of her son. Yet that part of the community which is represented by Pastor Manders sanctions her immolation of self and son as her bounden duty.

(1) The individual in conflict with society.

In this harrowing tragedy the tragic sufferer is Mrs. Alving. In her we have the epitome of the life lie. Her failure to escape the shackles of a hateful marriage, forced upon her by her own family and Pastor Manders, crushes all hope of freedom out of her. Helen Alving buries her individuality, abandons all effort at being truthful, in order to avoid conflict with her husband, and the conventional society to which she has acquiesced. In lieu of truth she sets up the false standards encouraged by Philistia.

(2). A dual tragedy.

The title of "Ghosts" has a double connotation. The acts of the dead cast an umbrage over the living in the form of physical heredity; and outworn beliefs continue to lurk in the mind of the individual long after their reasonable foundation has fallen. Thus, "Ghosts" represents a two-fold tragedy: an outward tragedy of fate, predetermined from the time of Oswald's birth, completing its course in the space of twenty-seven years,

trying the mother's limits of endurance, as she is destined to aid dully at the end of the dénouement; and an inner tragedy of the will, a silent struggle of adverse impulses within the mother, a contest in which the dead traditions of the past score a triumph over the heroic self that had almost won¹ in its struggle for freedom.

Of both these tragedies we see only the final phase. Both the deliberate march of fate up to the dénouement, and the mother's struggle for emancipation, are disclosed in retrospect, in the most thorough use of the analytic method ever employed by Ibsen. In retrospect we glimpse Mrs Alving's struggle of twenty-nine years, her unspoken battle against the fetters of conventional bias. Without a friend to advise her, she begins^{to} subject to judicial examination a system of ideas which she has been taught to accept as conclusive and unchangeable. The mortifying failure of her endeavor in past years to break the shackles of a hateful bond had ignited in her the flame of free thinking. "It was then", she tells Pastor Manders, "that I began to look into the seams of your doctrines. I wanted to pick only at a single knot; but when I had got that undone, the whole thing raveled out. And then I understood that it was all machine-sewn".

What a piercing thrust against conventional prejudices is this statement made by Mrs. Alving. Her terrific struggle is with ghosts, both within and without. The ghosts within her

1. Weigand: The Modern Ibsen, p. 91

are "the dead ideas, and lifeless old beliefs", of which she says; "They have no vitality, but they cling to us all the same, and we cannot shake them off". Manders represents the weak-kneed henchman of conventional virtue, to which Mrs. Alving must bow at the expense of her individuality. In her bitter distress, Manders reminds Helen of her Duty to her husband to society, and to ideals; not once does he remind her of truth.

Mrs. Alving thus stands for the claims of the individual, the soul which has become the thrall of Duty and has lost the happiness due to freedom of the will. The entire drama has been called "the natural history of a lie, for there is not a person in the play who has truthful relations with any other person".¹

(3). Controversy over play.

The most tumultuous onset ever made against any play was led against "Ghosts". The critics without penetrating deeply into the facts of the matter, placed perverse misinterpretations upon the play. In the grand assault men like Clement Scott, the dramatic critic, did not hesitate to hurl weapons at the drama.² In "The Quintessence of Ibsenism" George Bernard Shaw has reprinted a page in which the most opprobrious comments of the English critics are quoted. "Morbid", "poisonous", "malodorous", "loathsome", "indecent", "putrid", and "crapulous"

1. Richard E. Roberts, A Critical Study of Henrik Ibsen, p. 121
 2. On "Ghosts" in The Daily Telegraph, 1891

are some of the epithets used. The work of Ibsen is described as a "lugubrious diagnosis of sordid impropriety with characters¹ as prigs, pedants, and profligates".

That "Ghosts" represented a challenge to the conservative element of organized society, Ibsen was fully aware. "It may well be that the play is in many respects rather daring", he wrote to a Danish newspaper editor about a month after its appearance, adding: "But it seemed to me that the time had come² when some boundary-posts required to be moved". The vulgar criticism aimed at "Ghosts" could not check Ibsen's literary activity, but at first it had a dispiriting effect upon him. Brandes writes how Ibsen deplored the sluggish superficiality of Norway. Ibsen's dislike of orthodoxy is revealed in this pointed assertion: "To me, freedom is the highest and first life requisite". Ten years before Ibsen had written to Brandes:

"I have never had a very great fancy for solidarity. If we only had the courage to leave it entirely out of consideration, we might possibly become rid of the ballast that weighs most heavily on personality."

d. "An Enemy of the People," Ibsen's social philosophy in paradox.

In this world-famous play Ibsen depicts the vast difference between individualism and selfishness. In the protagonist, Doctor Stockmann, the idealist; the man who will tell the

1. Creative Spirits, p. 392

2. Ibid ., p. 391

truth, come what may, is Ibsen himself. The latter has his hero discover that society is unvarnished, upon which Stockmann speaks both for the dramatist and himself, and tells society the truth.

(1) Polluted Spa typical of vitiated society.

The whole tale hinges on the question of Stockmann's discovery that the "Baths" which are the main support of his little home town, are nothing but poisonous sepulchres. The hypocrisy in the town is the same as that in "Pillars of Society". The moral status is immersed in deceit. Petra discovers it in the school and in the home, her Doctor father finds it in civic affairs. He will not stand idly by and see gain come to the influential leaders through dishonest practices if the town prosper on the tainted Spa it prospers on a huge lie. Stockmann awakes to a realization that, not only are the "Baths" poisoned, but the very fountain-head of the community is infected at its source.

The whole status of society is thus scrutinized by the dramatist. The health resort, typifying the social fabric, is tainted. How shall those that are cognizant of the facts deal with them? Must they publish them, come what may, or should they keep their discovery secret lest their business interests be injured? Now, for a man of Ibsen's calibre, to whom even the semblance of a lie is repugnant, the only recourse is to publish the truth, with fearless candor. But the dramatist realizes that the compact majority will not rally round his cause.

(2) Strength in isolation.

But despite the fact that Stockmann is a mouth-piece for Ibsen's opinions, the Doctor is portrayed objectively. Stockmann is individual from the beginning to the end of the play. At first glance, it may seem unusual that a man who appears so unsuspicious in Act I should speak as Stockmann does in Act IV. But it is exactly because he is at first so trustful that the discernment into social matters eventually eventually acquired by him has so potent an influence upon him. His perspective is thus unblemished. Stockmann is too free and truthful to bow to the worldly wise Alaksen--the weakling who avers that "moderation is the virtue in which the individual citizen finds his best advantage". Stockmann spurns solidarity. "It is a hideous lie that the common man, the ignorant, undeveloped member of society has the same right to condemn, to sanction, to counsel, and to govern, as the intellectually distinguished few". Like Lona and Nora, Stockmann ends in isolation which in this instance does not mean an exit from society. Instead it denotes the Doctor's tenacity in holding to his principles, whatever the conflict may be. "Here is the battle-field; here shall the combat take place; here will I conquer!" Here we note Ibsen's idea of the value of struggle. He sees the individual of truth and freedom in the vanguard, the stagnationists in the rear. Thus the entire play revolves around the paradox that the strongest man in the world is he who stands alone.¹

1. Act V

e. The Wild Duck: Exposé of the truth-fanatic

After Ibsen's fire that had been in evidence in "An Enemy of the People" had died out, a sort of pessimism seemed to pervade his mind. It is as though he asked himself whether this determined attitude to be truthful to one's own individuality is possible in a society whose foundation is falsehood. If society is deceitful, may it not be that the bungler who tells the truth will do no good whatsoever? This drama is a satiric commentary upon the blundering reformer who would upturn everything to realize his own romantic ideals.

It is noteworthy that Gregers Werle, who carries his passion for truth into the sanctum of family life is, obviously, a person of very mediocre mentality as compared with the former apostles of truth. Gregers represents that "sick conscience" which is found later in Halvard Solness. In his reaction against the Life Lie of his own father Gregers absorbs the idea of hero-worship and a misjudgment of Hjalmar's moral bankruptcy. Werle tactlessly brandishes aloft the banner of the ideal and delights in bearing witness to the truth. In his misdirected efforts to force his ideals upon those who can not absorb them he succeeds only in destroying them. "Oh, life would be quite tolerable, after all", says Relling, "if only we could be rid of the duns that keep on pestering us in our poverty, with the claim of the ideal".¹

1. Act V.

We have observed how "An Enemy of the People" restated the thesis of Ibsen's preceding plays; Life must be founded on a basis of genuine truthfulness. "The Wild Duck" scrutinizes the status of the average individual with regard to his power of receiving truth and reports as its finding that, far from sincerity providing the basis on which the life of the average individual can grow, life is so saturated with mere pretense that the habit of nourishing illusions can better afford fosterage than destruction.

"The Wild Duck" is the most pungent self-reprehension executed by Ibsen against his moralistic self. Yet, Weigand says, "to suppose that his scourging of himself is a recantation¹ would be a great error". When Ibsen lashes the truth-fanatic, it is ardor for truth that guides him. As if to remind us that his goal has not changed, he quotes,

To live--is to war with fiends
That infest the brain and the heart;
To write is to summon one's self
And play the judge's part. 2

f. Rosmersholm: Clash between social and excessively individualistic ideals

Let us observe the purpose of Rosmersholm as explained by Ibsen himself. "Rosmersholm deals with the struggles all serious minded human beings have to wage with themselves in order to bring their lives into harmony with their convictions". For

1. The Modern Ibsen, p. 166

2. Quoted on the eve of "The Wild Duck's" publication.

the different spiritual functions do not grow evenly and abreast of each other in any one individual. The instinct of acquirement hastens from gain to gain. The moral conscience is imbedded in traditions and the past generally. Hence the struggle in the individual, a struggle which in the case of the two extreme individualists Rosmer and Rebecca, ends disastrously for both.

(1) Rise of play.

The background of the drama is political. That came as a natural consequence of Ibsen's second visit to his native land in 1885 when, after the triumph of the Liberals, the whole country was still in the after-math of the bitter struggle between the two chief parties. Ibsen's dislike of "practical" politicians caused him to express himself in the following manner:

"An element of nobility must be introduced into our national life. Of course it is not nobility of birth that I am thinking of, nor of money, nor yet of knowledge, nor even of ability and talent. I am thinking of nobility of character, of will, of soul".¹ Thus, Ibsen's ideas regarding popular self government are revealed. It is obvious that he believed that popular sovereignty could be successful only if the enfranchised mob showed itself strong enough to rise to higher planes, not only in its civic and material, but also in its private and spiritual existence.²

1. Address at a workmen's meeting at Trondlijem 1885, Speeches and New Letters of Ibsen, p. 53.

2. Heller, p. 229

(2). Representatives of incomplete lives.

In Rosmersholm, the claim of truth is set forth by a strong willed unscrupulous woman, Rebecca West. Like her bestial father she makes no distinction between good and evil. She uses every artifice, every intrigue to further her selfish interests, all under the specious guise of the freedom of truth; and yet, at last she meets her tragic end because she feels that such liberty can only be achieved by one whose soul is pure.

In Rosmer we see a product of the old effete civilization that weakens both perspective and will. His purview can be freed, but his will is weak and must remain so. In Rebecca we see a product of naïve nature in the rough. Her view is liberated and her will is strong but it does not become purified until too late. So both these individuals, representatives of incomplete lives must fail, but over their bodies the play points to Ibsen's great dream of the future, "his dream of the man with liberated mind and purified will".¹ And as the path to such a goal, our attention is called to self-sacrifice instead of selfishness.

Among the many interpretations of this complex play, one at least is obvious. Selfish individualism defeats itself. With the development of a sense of moral obligation, he who wills must more and more will to renounce. He must grow the altruism of the higher sympathy as contrasted with the ferocious individualism of the animal nature.

1. Jaeger: Dramas of Modern Life, p. 265

2. Freedom motive.

All dramatists shift their motives as well as their characters. Heretofore Ibsen has shown the individual battling chiefly against social forces and conventional standards which prevail in the world. Ibsen's next dramas scrutinize more closely the workings of subconscious impulse and follow the actions of his personages to their source. He is concerned with freedom. In the drama we are about to discuss we note Ibsen's concentration upon a woman of unusual psychopathological bent. Ellida Wangel whose mother died insane, suffers from a mental disorder which threatens the ultimate disintegration of herself. Unlike the preceding social dramas, however, "The Lady From The Sea" has a happy note of freedom. The genial side of the ever recurring problem of self-realization is presented. Just as the gloom of Rosmersholm "has its roots in the experiences that poisoned his trip to Norway in 1885, so the writing of "The Lady From the Sea" must have been conditioned by Ibsen's happy outlook on life"¹

a. "The Lady From The Sea"-Freedom of choice a requisite for real emancipation.

The old theme of Ibsen, the marriage problem, is brought up again. For her unhappy marital relations Ellida blames herself as much as her husband.

1. Weigand, p. 212

a. Ellida: The truth--the sheer, unvaried truth is this: You came out there and--bought me.

Wangel: Bought--did you say--bought?

Ellida: Oh, I was not a bit better than you. I joined in the bargain. I went and sold myself to you.¹

Ellida married Dr. Wangel without giving him her love. Therefore she has committed a grave wrong. Says she, "I see that the life we two lead with each other is really no marriage at all".

At first we are apt to lean towards Ellida in the conflict with her doctor husband. Hers is the free loving nature; his the satisfied domestic type. But we learn to admire the doctor when he cures Ellida's psychosis through increasing her own sense of responsibility. This he accomplishes through giving her the free choice to remain with him or to follow the Stranger, to whom she feels herself tied by a previous vow. By this altruistic deed on Wangel's part the whole situation is changed. Her apparition follower ceases the moment she sets the power of her own will against his. At first Ellida seems bound against her will to follow the Stranger, but she is strong enough to refuse her husband's help in the matter. Her selection must be voluntary; nobody can help her but herself. When at last, uncoerced by her husband, who leaves her free to choose, she decides to remain with her husband.

Has Ellida lost her desire for freedom, or has she not

rather realized a new freedom? Previously, freedom was interpreted by her as the possibility for illimitable self-assertion. But we find that at the crisis in her fate it takes the form of personal responsibility. "Freedom consists, for a ripened personality, primarily in the right of overcoming one's egotism by one's moral sense".¹ The "central thought" in the drama is a restatement of Ibsen's old position that a true marriage lies only in the willing mutual surrender of two independently yet congruously developed personalities. The play is essentially an answer to "A Doll's House". The miracle that Nora wished for is here performed. Ibsen elaborates further on the question that he has raised in Nora's quest for freedom. A marriage is superficial until it gains substantiality through the introduction of the individualistic element in its two-fold position of freedom and responsibility.

Thus the "Lady From the Sea" is linked to the preceding dramas by its strong vindication of individuality and its assertion of the necessity of developing it. The individual must not be constrained in one way or another; he must be given an opportunity to develop by processes within himself before he conforms with outside laws.

b. Hedda Gabler--the negative individualist.

In "Hedda Gabler" Ibsen's technical excellence shines out unblurred. Thomas H. Dickinson calls it the greatest work of objective drama created by Ibsen.² The play is a study of

1. Heller, p. 246.

2. Contemporary Drama.

character, no more no less. It is the last of Ibsen's plays to have the dramatic interest centered on a complex woman character. The attempt to demonstrate that Hedda Gabler proved anything was annoying to Ibsen who said with unusual firmness, "It was not my desire to deal in this play with so-called problems. What I wanted to do was to depict human beings, human emotions, and human destinies, upon a ground-work of certain¹ of the social conditions and principles of the present day".

Hedda may be considered as the most repulsive woman ever depicted by Ibsen. Hers is a portrait of womanhood at its worst. Hedda does not represent the species. She is the abnormal woman raised to the nth power. As a rôle Hedda is a brilliant portrait; as a person she is inane. She has not a scintilla of noble womanhood. Her whole moral and physical being is irretrievable from the very first. Since she cares for no living soul, her life is wholly without purpose. Her spiritual barrenness is evidenced by the fact that she shrinks in cold disdain from the responsibilities of motherhood. She responds negatively to everything.

Hedda is a second Rebecca, without the latter's positive traits susceptible to growth. Heller calls Hedda "a human beast domesticated, socialized, and cowed into submission by the forces of heredity and conventional education".² There is something tragically pitiable in the heritage of Hedda. When her father married, he was already an old man who had sipped to the

1. Written on Dec. 4, 1890.

2. Plays and Problems.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part outlines the various methods and tools used to collect and analyze data. It mentions the use of both traditional and modern technologies to gather information from different sources.

3. The third part describes the process of reviewing and verifying the collected data. It highlights the need for thorough checks to ensure the accuracy and reliability of the information before it is used for decision-making.

4. The fourth part discusses the role of communication in the data management process. It stresses that clear and effective communication is crucial for ensuring that all stakeholders are informed and aligned with the organization's goals.

5. The fifth part provides a summary of the key findings and conclusions from the study. It reiterates the importance of a systematic approach to data management and the need for continuous improvement in the process.

6. The final part of the document includes a list of references and a bibliography. It cites various academic and professional sources that have informed the research and analysis presented in the report.

lees the cup of voluptuousness. "perhaps that has left its mark upon me", says Hedda pointedly. She is a living example of the Biblical maxim: "The fathers have eaten sour grapes; and the teeth of the children are set on edge".

Hedda's tastes are all on edge. With all the challenge that life can give, Hedda has that languor of spirits, arising from satiety or want of interest. Her tragedy is not that she fails to reach her goal, but that she has no goal to reach.

In the last analysis the cause of her deadly ennui lies within herself. She can never be free because she is self-centered to such a degree that she can form no vital contact with life in any form. Her sterile nature prevents the growth of sympathetic imagination on which the expansion of individuality depends. Ideas in any form are repugnant to her. Her lack of education forces her to decide most things instinctively. When she sees the book that Lövborg has written under Mrs. Elvsted's sway she throws it into the fire on the impulse that nothing worth-while can come from a character like Thea.

Hedda's suicide may make us recoil, yet it represents the one real fact in her shallow existence. As Hunecker observes, "Death could alone solve the discords of her life's cruel music". Hedda has been a loser all along the way. Her whole life may be computed in the one word "futility".

Dr. Wicksteed in his illuminating lectures on Ibsen observes that he is convinced that it is in this typical significance of marriage, and not in any special interest in the woman

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1. One of Hedda's speeches in the fore-work. Omitted by Ibsen in the final draft.
 2. Ezekiel 18:2
 3. Iconoclasts, p. 110

question that we are to seek the reason of Ibsen's recurrence to this theme. Thwart individuality and you have no life; assert it and you have confusion and devastation. The neurotic Hedda neither drifted nor was coerced into marriage, but "she shamelessly paid the flattered Tesman in the forged coinage of love for opening to her a retreat from the career she had exhausted, and entry into the best career she could still think of as possible, and we see the result".¹ Without the spirit of self-sacrifice, free choice will never gain self-realization.

c. "The Master Builder": The tragedy of an individualist with a moribund ideal.

Halvard Solness, the architect, is a dead idealist who has ceased to believe in the reality of his Call. Solness has built marvelous churches with lofty towers (much as Ibsen built great historical dramas in verse). He has come to the end of that and "built homes for human beings" (much as Ibsen took to writing prose plays of modern life). He has come to the end of that too, as men do at the end of their lives; and now he considers dead men's architecture the building of castles in the air.²

Solness is mortally fearful of the younger generation. He is afraid that the young rivals will supplant him. Through Halvard's failure to perceive the unavoidable law of change, and the inalienable right of others to be individuals as well, first

1. Iconoclasts, p. 110.

2. Quintessence of Ibsenism, p. 138

loses his inspiration and then his life. The Builder does not realize that the ego is subjected to change. Ibsen portrays this idea vividly. The Master Builder whom Hilda had seen in her childhood climb the church spire to fasten the wreath is not the same man to whom she comes as the personification of youth, and whom she lures to ascend the roof of his house and fasten the wreath. Solness has lived and suffered, but he has no longer the full confidence of youth. He is an unhappy combination of egoist and sentimentalist, and it is the discordance between his will and his sensibilities that destroys his balance. It is one thing to design towers, another thing to climb to their top. Incited to the mad attempt by the spirit of young ideals and the challenge of hope, Solness' fall is inevitable. He is neither master of himself, nor free from the remorse of a sick conscience.

Ibsen's great message, therefore, in his study of Solness is that a man may be successful in the estimation of the world and yet be a total failure in the last analysis. Failure to live up to the best within one is conducive to mental habits that lead to disaster. No outside force overtakes the Master Builder. He has not committed any misdemeanor for which he might be punished in the courts of law. He has been guilty, however, of desecrating the law of his own soul. Therefore his retribution is inevitable. He must collapse within himself.

3. Love motive.

Truth and freedom are no longer the motives of his last plays. Here he seems concerned with the quintessence of human

happiness and in discovering just how far the ruin caused by selfishness can be repaired. In his preceding dramas love sings in a minor key; it is a mere incident in most of them. Now we discern in these later dramas the same theme that Dante and Goethe developed--the glorification of human love.

a. "Little Eyolf"--An expression of the dire effects due to the lack of human love.

Once more we are confronted with a marriage that is no spiritual union. Captivated at first by Rita's sheer loveliness, Allmers glides step by step into an empty sensuous existence. A short separation teaches him to "bring his desires into harmony" with his sense of responsibility. A strong reaction against Rita takes place in his feelings. The tragic bereavement that overtakes this already broken marriage drives Allmers and Rita still farther apart. Their mutual accusations show that the little boy is hardly more than a byproduct of blended voluptuous egoisms. The little cripple's sudden death is a crushing blow, for the self-indulgence of the parents has been the cause of the boy's infirmity.

As Henry Rose avers, the chief cause of the evil is avarice. Allmers declares candidly that he married Rita for the sake of her gold and her lands, her "green forests".¹ Her sensuous beauty has also been a factor in his choice. In admitting that wealth had such a powerful attraction for him, Allmers endeavors to keep his self-respect by asserting that he was anxious

1. Henrik Ibsen: Poet, Mystic, and Moralist, p. 116.

to be able to provide for his half-sister, Asta. But these are mere subterfuges of a man who knows his guilt.

Be the extenuating circumstances what they may, the fact remains that Allmers has founded his marriage on his desire for wealth. Also his personal relations with his wife are entirely on the sensuous plane.

But the avarice of Allmers is entirely superseded by that of his wife. She is avaricious in a spiritual sense. She has an inordinate passion for the exclusive possession of her husband's love. She is even self-centered enough to be accutely jealous of her husband's natural affection for their own child.

We note her unnatural passion when she exclaims:

"The child is only half mine; but you shall be mine--
alone! You shall be wholly mine!"¹

Her whole nature is avaricious as revealed by her statement:
"I cannot endure to share anything with anyone. Not in
love".²

Thus husband and wife pass through the throes of suffering until both their souls are cleansed--until in the end they rise to a new life. "There is a change in me now", says Rita, "I feel the anguish of it".

"Anguish?", asks Allmers..

"Yes, for change, too, is a sort of birth", she replies.

And Allmers answers, "It is--or a resurrection. Transition
to a higher life".³

1. Act I

2. Ibid.

3. Act III

Their redemption is to be perfected and happiness secured, therefore, through their loving service to the poor waifs around them.

The two remaining plays with which we are concerned in this study of the works of Ibsen, the only two which he was yet to write, are "John Gabriel Borkman" and "When We Dead Awaken". These two dramas reiterate Ibsen's thesis that the only unforgivable sin is the sin against Love.

b. "John Gabriel Borkman", --Self-willed individualist who sacrifices love for gain.

We have observed how Brand sacrificed Agnes to religion. Here we note Borkman's sacrifice of Ella to material gain. And Borkman's intense egoism blinds him to his wickedness. He even comments on the short comings of others. How ironical is his statement: "The most infamous of crimes is a friend's betrayal
1
of his friend's confidence".

How terrible is Ella's arraignment of the man who has deserted her for the wealth of her twin sister. "You have killed the love-life in me. Do you understand what that means? The Bible speaks of a mysterious sin for which there is no forgiveness. I have never understood what it could be; but you I understand. The great unpardonable sin is to murder the love-life in a human
2
soul".

Ella Rentheim is one of the few really noble women that Ibsen has painted. She has respected Borkman's right to freedom

of action. If her heart has been broken this has never caused her to relinquish her duty to him or to her sister in their distress. Ibsen is successful in implying that if Borkman had only married Ella the entire course of his life would have been different.

The essential impression of the drama is that of "getting old". The burden of years wasted in longing, and in yearning resounds through the play.

c. "When We Dead Awaken"--Individualist who sacrifices love for art.

Rubek, the artist, feels that there is a great happiness in being free, unmindful of the fact that Irene, his model and the inspiration of his masterpiece, has given her whole soul to him. Too engrossed in his artistic pursuits he has let go by all the beautiful life that Irene gave to him, and now, when as dead the two awaken, they see the irreparable when it is too late and remorse is their only gain.

"When We Dead Awaken" is Ibsen's affirmation of the effects of human selfishness working against love. It is an affirmation that art should be pursued not for its own sake, but for the sake of human love and sympathy.

Thus we find that early in his career Ibsen had given the proclamation that Truth and Freedom are the Pillars of Society. This affirmation is reiterated in various ways throughout his dramas. But his climactic note is that love with Duty and Service comes first of all--that is the foundation on which

Society must rest.

It is this doctrine of unselfish Love as the greatest need of Society that Ibsen promulgates in his final play. For here the tragedy comes as it comes in so many of the plays of the great Norwegian seer, from failure to recognize the true end and meaning of life.

C. Symbolism in Ibsen's Later Dramas.

To the student of Ibsen's plays, much of the interest in "Rosmersholm", "The Wild Duck", "The Lady From The Sea", and "The Master Builder" lies in observing the dramatist's resort to symbolism. By symbolism we mean the use of a concrete object to convey an abstract idea or to evoke a mood.¹

The symbols in Ibsen's later plays are various. This Ibsenic feature, some critics are inclined to disparage--Georg Brandes, for example; others, like Emile Faguet and William Archer admit that Ibsen's plays are replete with symbolism.

It is significant to note some of the outstanding bits of symbolism in the Ibsen plays. Thus "the white horses" of "Rosmersholm" suggest the hide-bound traditions of the Rosmer family. According to M. Faguet the whole setting of the Rosmer story is symbolical. "Northern nature in its entirety, with its savageness, its immense expanse of space, its broad horizons, its lofty heavens, is the symbol of the moral liberty to which aspire several characters of the play, as indeed, do half of Ibsen's characters".²

1. From Professor Joseph R. Taylor's lecture on Symbolism in William Butler Yeats. Authority: "William Butler Yeats and the Irish Literary Revival" by Horatio Sheafe Krans
2. "The Symbolical Drama" by Emile Faguet in The International Quarterly Vol. 8 (1903-1904), p. 335

The first part of the report is a summary of the work done during the year.

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The thirtieth part is a summary of the work done during the year.

The wild duck, in the play of that name, suggests the Ekdal family, wronged by old Werle, and hiding itself in darkness, only to be brought to light by the officious Gregers. The duck is the symbol of souls that are injured, cabined and confined. Its symbolism corresponds chiefly with the spiritual state of old Ekdal himself, but "sometimes it is also symbolic of the state of the son Hialmar, and sometimes of that of Hedvig".¹

In "The Lady From The Sea" the symbol has larger scope. It is the sea itself, considered as the representative of freedom. Ellida is constantly beset by a feeling of homesickness for the open sea.

In "The Master Builder" appears a more elaborate symbolism concerned chiefly with the relations between youth and age, aspiration and capability, but suggesting, also, stages in Ibsen's own creative activity.²

D. Conclusion.

Thus we have observed that no vanity or false modesty blurs the talent of Henrik Ibsen. He has a piquant charm of individuality which dares to say what it thinks of life as it sees it. Ibsen brings forth the scalpel and the forceps while he mercilessly strips the souls of his individuals upon the cold marble slabs of the dissecting table. He divests them of fripperies and conventional halos, exposing their physical weaknesses and mental abnormalities to the powerful light of day. If we expect to find magical solutions for any of the problems he discusses we shall be disappointed. In an age when the drama was cabined and confined Ibsen's

1. Henry Rose, "Henrik Ibsen: Poet, Mystic and Moralist", p. 60

2. Frank W. Chandler, "Aspects of Modern Drama", p. 79

skill as an individualistic innovator shines forth more brilliantly. He represents an eddy reacting against the collective propensities of his time. He opposes to the democratic idea of a society reduced to a common plane, the individualistic idea of a society raised to the level of the outstanding personage.

Individualism in the church and the state must be aided by individualism in the family. This is the import of those two conspicuous dramas, "A Doll's House" and "Ghosts". The recipe for such individual development, according to Ibsen, is the candidly free expression of self through the will. "So to conduct one's self is to realize one's self. This is the loftiest attainment of man".¹

Although Ibsen advocates the need of individual growth, he does not forget its restrictive powers. Indeed, if the majority of his dramas exalt the freedom of the individual, they also show the results of the wrong kind of individualism. The selfish individuals defeat their own purposes. Hedda Gabler is the tragic embodiment of the selfish individual who has no lofty ends to serve. The revolution according to Ibsen, must come from the inner life. "The kingdom of God lies within you".

E. Summary.

An extended summary of the foregoing study of Ibsen, individualist and innovator, should not prove necessary. An endeavor has been made to give the essence of the great dramatist's teachings for his age. What is Ibsen's message to the modern
1. Huneke, Iconoclasts, p. 1

reader and theater goer? In our opinion Ibsen has a challenging message for both. His repertory represents the whole world of ideas--ideas which deal with the struggle of the individual in the society in which he lives.

We have observed the contrast between true and false morality, between the individual's motive and society's view of the deed, between the individual's aspiration to develop his fullest powers and society's demands for acknowledgement. We have noted Ibsen's insistent plea that only through the individual himself may stagnation, hypocrisy, torpidity, weakness, and tyranny be sloughed off.

We have gleaned that the sum and substance of Ibsen's active life--from the publication of "Catilina" in 1849 to the production of "When We Dead Awaken" in 1900 is a determined fight for freedom and initiative. He appears before us as a veritable knight of the individual tilting against the dead dogmas of the past and emancipating the imprisoned energies of the human soul.

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1. The first part of the paper is devoted to a general discussion of the problem.

2. In the second part, we shall consider the case of a single particle.

3. The third part is devoted to the case of a system of particles.

4. In the fourth part, we shall consider the case of a continuous medium.

5. The fifth part is devoted to the case of a system of continuous media.

6. In the sixth part, we shall consider the case of a single continuous medium.

7. The seventh part is devoted to the case of a system of continuous media.

8. In the eighth part, we shall consider the case of a single continuous medium.

9. The ninth part is devoted to the case of a system of continuous media.

10. In the tenth part, we shall consider the case of a single continuous medium.

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13. The thirteenth part is devoted to the case of a system of continuous media.

14. In the fourteenth part, we shall consider the case of a single continuous medium.

15. The fifteenth part is devoted to the case of a system of continuous media.

16. In the sixteenth part, we shall consider the case of a single continuous medium.

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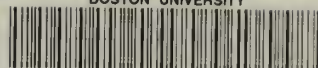
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